

Movement to Lower Legitimate Theater Prices

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

DECEMBER 1, 1917

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PRICE TEN CENTS



JACK PICKFORD
In "Jack and Jill"—a Paramount Picture

Reserve Space in Mirror's Christmas Issue

Oliver Morosco presents

JACK PICKFORD AND LOUISE HUFF

in "Jack and Jill"
A Paramount Picture

By Gardner Hunting from
the story by Margaret Turnbull

Directed by William D. Taylor

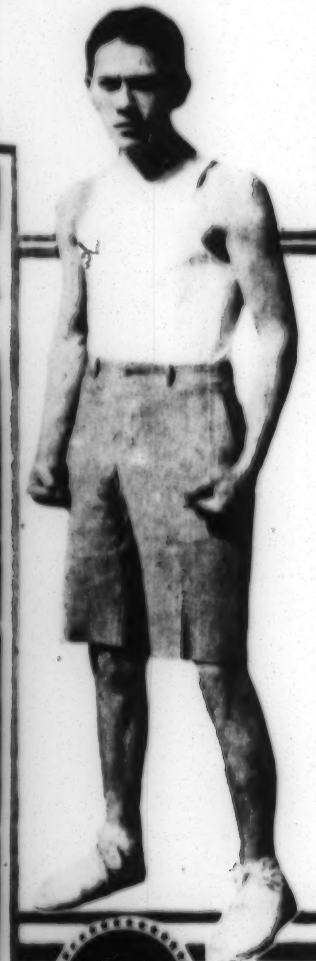
THE youthful "vim" that makes Jack Pickford's work such a delight, and the "spirituelle" that characterizes Louise Huff are again plainly in evidence in this picture. Their distinctive modes of appeal have carried them to another triumph.



"Jack and Jill" is a sparkling film, entirely different, and so full of good, wholesome fun that it cannot help but refresh the most blasé fan. . . . Jack Pickford and Louise Huff play their roles like the little artists that they are. . . . As "Jack and Jill" they will gain many new followers.

-Tamar Lane in Boston Evening Record.

Any exhibitor can profitably give "long runs" to this remarkable stellar combination. Their pulling power is unquestioned, and the exhibitor's profit is doubly assured by the saving on "overhead" that a "long run" effects.



Advertisement



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

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No. 2032

CLEVELAND DECISION REGARDED AS BIG VICTORY FOR PRODUCERS

Court Rules Manufacturers Are Within Legal Rights in Charging 15 Cents Per Reel Per Day on Films—Precedent for Future Probably Established—Eleven Large Companies Concerned in Case

With the backing of the decision rendered by Judge Phillips in the Common Pleas Court, in Cleveland, O., November 23, denying an injunction sought by a group of exhibitors in the matter of the 15 cents per reel per day tax on film, the manufacturers determined upon the collection of this charge are continuing their fight this week, confident of a complete victory.

Judge Phillips's decision, in substance, was that manufacturers were within their legal rights in fixing the cost of their product as the film industry does not come under the head of public utilities. Exhibitors are not forced to buy if the prices do not suit them; but at all events, according to Judge Phillips's ruling it is a business and not a legal altercation.

Precedent for the Future

This important decision that is expected to become a precedent for future rulings was the result of the action of Cleveland exhibitors who sought a restraining order to prevent eleven distributing organizations from canceling contracts because of exhibitors failing to agree to pay the 15 cents per reel per day as an additional payment for service because of the war tax, and also restraining the companies from collecting the amount on contracts where exhibitors had agreed to pay the same.

The eleven companies concerned are Goldwyn, Pathe, Arctcraft, Paramount, Vitagraph, World, Fox, Universal, International, Metro and Select. According to the Ohio ruling the companies will be absolutely free to collect the tax, but there is still strong opposition among organized exhibitors. Every effort is being made to prevent the cancellation of contracts, the most serious revolts up to date being in Brooklyn, N. Y., Detroit, Mich., and the States of Montana and Arizona. The producing companies that have adopted the 15 cents per reel charge and are determined to convert exhibitors to a belief in the justice of their cause. They were represented in the Cleveland court by the firm of Squire, Sanders and Dempsey, Judge Day acting as counsel. Prominent film men present were J. A. Berst, of Pathe; Arthur S. Friend, of Paramount, Arctcraft and Famous Players-Lasky; P. A. Powers, of Universal; Gabriel L. Hess, of Goldwyn, and Nathan Vivader, counsel of World Film. The exhibitors were represented by Benjamin Sawyer, of Schwartz and Lusteg.

Statement from Berst

On his return to New York, Mr. Berst issued the following statement: "Who pays any government tax, be it on

tobacco, gasoline, confectionery, liquor or anything else? The ultimate consumer and no one else, and he is the only one who can pay it. The government knows this and expects the tax to be handed on to the consumer and every man, woman and child in this country is an ultimate consumer. Who is paying for the devastation wrought by this war, for the colossal expense entailed by the maintenance of vast armies in the field? All of us, and no one is exempt. We pay it in higher prices for the clothing on our backs, for the shoes upon our feet, for the food which we eat, and the drink which we drink. We are paying for it in every letter that we send, in every article that we buy. Every tax that is imposed upon every commodity which we use is paid by us in the end, for no matter what our business, what our profession, we are all ultimate consumers and part of the public.

"The distributors of whom I am one, and I am glad to say, many leading exhibitors, recognize the truth of this and recognize that any tax placed upon film must be, and should be handed on to the public. The exhibitors who fail to hold this view say that the increased cost of admission to their theaters will hurt their business. But they should realize that anything that hurts their business hurts ours and that we producers and distributors realize that. If we hand on the tax it is because it is our only recourse.

"Unfortunately the War Revenue Act was drafted without regard to or understanding of the motion picture industry, its customs, its methods and its uses. The tax fixed in the act is purely a film footage tax and as such the user under the clear intentment of the act is required to pay. Congress undoubtedly expected that the exhibitor being made to pay would in return require his public to pay. This is evidenced throughout the act and specifically by the provision in reference to the film footage tax (see Section 1007) in respect to which it is provided that this tax shall be paid by the lessee and collected by the distributor. It is a well established economic rule that shifts to the ultimate consumer all taxes, except income taxes which cannot be shifted. Already the manufacturer of the raw product has shifted the tax to the producer and the producer in turn has shifted that tax as well as the tax on positives to the distributors.

"Faced with the necessity of recouping the amount of this tax the distributor's only alternative would be a general increase in prices, and the cancellation of all existing contracts.

"That fifteen cents charge which we collect does not go to the government. Every cent of it—and more—goes to the exhibitor.

"Exhibitors should ask themselves this question: 'What is that tax money doing?' Let me answer that question. It is fighting for us in Europe. It is keeping the invaders from our shores. It is making it possible for us to do business here in the United States. It is clothing and feeding our soldiers and sailors; it is putting ammunition into their guns and it is making it possible for us to look forward to Victory and Peace. Far better, the United States and taxes than Belgium, a nation hampered to the ground."

Friend Not Surprised

Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, issued the following statement:

"Judge Phillips's decision against the small group of recalcitrant exhibitors who attempted by Court proceedings, to enjoin the motion picture distributors in their attempt to collect the 15 cents per day per reel charge, made because of the war excise taxes levied on motion picture film by the Federal Government, was not a surprise to the group of New York film men who went to Cleveland for the hearing. These men went to Cleveland prepared to go forward with the trial of the case, just as speedily as the Court would permit. They had no disposition to raise any technical points or defenses, but when the exhibitors had told the Court what they intended to prove it was so patent that such proof con-

stituted only imaginary grievances, and had not even the slightest bearing on the issue, did not by the greatest stretch of romantic imagination constitute a case against them, they were glad to let their very able counsel, Judge Day, enter a motion on the pleadings and opening statement of the plaintiffs for judgment in their favor. In deciding this motion, Judge Phillips put a final end to the case and the entire matter.

"Under the circumstances and for the purposes of the motion, the Court assumed that all the exhibitors' allegations were true. Accordingly, the film men felt that the public is entitled to know their view of the controversy. According to the accountants most experienced and expert in the motion picture industry, Price, Waterhouse and Company, the film tax levied by Congress under the Act of Oct. 3, 1917, amounts to about nine-tenths of a cent per lineal foot, instead of one-half cent, as the exhibitors stated in their petition, and assuming that every exhibitor pays 15 cents per day per reel for every reel used by him so long as the film footage tax is in effect, the grown amount so collected by the distributors, will not equal the amount paid by the distributors to the Government on account of the tax.

"This statement I make with particular emphasis, in view of the fact that the Cleveland exhibitors alleged in their petition that the defendants were profiteering and undertaking to charge exhibitors more than they themselves were required to pay, when, in fact, the converse is the truth.

"Accepting the figures given by the exhibitors to Judge Phillips in the Court Room in Cleveland as correct, we would come to the absurd conclusion that every exhibitor in the United States conducted his show forty-nine days in every calendar month.

"The exhibitors, for reasons probably best known to themselves, carefully refrained from advising the Court that there was a great difference in prices charged by the several distributing companies, for the product handled by them, and left the Judge under the impression that there was a fixed or unit price per reel throughout the industry. The day when motion pictures were sold by the foot, or by the reel is happily past, and surely everyone who stops to think, must know that prices are made by the distributors and paid by the exhibitors, with a view to the real value of the production, the entertainment for which they accept the public's money at the box office. The public no longer pays to see so many feet of film projected on a screen.

"It is, however, most gratifying now to be able to point to a clear, well considered sweeping judicial opinion in support of the position taken by the distributors in regard to the 15-cent charge. It seems too bad we should have been compelled to justify an obviously fair proceeding in Court, and we regret most of all, that a combination of exhibitors, who were in a place to know thoroughly the attitude of leading producers and distributors towards the Government should permit themselves to make a public charge of profiteering in their hopeless attempt to find a place in Court."

LAURETTE TAYLOR'S NEXT

To Appear in "Happiness," Comedy by J. Hartley Manners

Laurette Taylor's New York season will be interrupted at the end of this week, when "The Wooing of Eve" will be withdrawn from the Liberty Theater. Miss Taylor will then be absent from New York for a month, and on New Year's Eve will be seen here for the first time in "Happiness," a four-act comedy by J. Hartley Manners. The theater has not yet been selected.

TO ROUTE SHOWS FOR ARMY CAMPS

**Managers Seeking Camp Dates
Should Apply to Hollis
Cooley**

Hollis Cooley, manager of the military entertainment service for the War Department's Commission on Training Camp Activities has opened offices in the New York Theater Building and is prepared to book attractions at the sixteen National Army Camp Theaters.

The National Army cantonments will each have a temporary theater, seating about 3,000, ready to open for business some time next month. Attractions that wish to play these army camps should apply to Mr. Cooley for time. The prices of admission will be 25 cents and 10 cents. Booklets containing admission coupons may be obtained from Mr. Cooley and sent to soldiers. Company commanders in the various camps will also be prepared to issue booklets to soldiers in denominations of five dollars and one dollar, these coupons being good for any show that plays the camps.

It is expected that most of the entertainments provided for the soldiers will be vaudeville and picture shows, as these are the only kind of attraction that can afford to play at the prices. The first-class shows that will play the army camps will all lose money in so doing, but patriotic motives and the desire on the part of managers, actors and actresses to do their bit will undoubtedly result in booking many of these high-class attractions.

MODIFIES PASSPORT RULES

**Secretary of State Changes Regulations
Governing the Travel of Aliens Here**

A modification of the passport regulations for aliens visiting the United States has been made by the Secretary of State. As many English and French actors and managers will be affected by the change in the rules it may be stated that under the new arrangement persons coming to the United States must carry passports, or other official documents in the nature of passports, establishing his or her identity and nationality, having attached a signed and certified photograph of the bearer. The passports must be verified or vided by American consular officers in the country from which the aliens come, not more than two weeks before the time of their departure, as well as in the country from which they embark or from which they enter the United States.

DOROTHY DONNELLY PRODUCTION

Dorothy Donnelly will present "Six Months' Option," a three-act comedy by Anceila Anslee, in the Princess Theater, Thanksgiving night, Nov. 29. The play was produced for the first time in Providence, on Nov. 19. It deals with the morals of present day marriages in New York. The company includes Stanley C. Ridges, W. T. Clark, Minna Gombel, Mrs. Jacques Martin and Jane Marbury.

REDUCTION OF PLAY PRICES LIKELY TO COUNTERACT PRESENT CONDITIONS

Scale-Lowering Plan Will Prove Popular with Public, Whose Aim is Economy—
Policy Must Have Unanimous Support to Be Effective—Musical Comedies
May Charge Higher Rate Than Plays

The members of The United Managers' Protective Association will hold a meeting shortly to discuss ways and means of adjusting their enterprises to war-time conditions. Since their last meeting, which was held immediately after the new war tax became operative, they have been watching closely the effects of the tax upon theater patronage. While business has improved slightly over the conditions which prevailed during election week and the week following, it has not reached a state as to inspire confidence and optimism over the financial aspects of the season.

General Reduction of Prices Likely

Just what measures the managers will consider as most effective in counteracting the disastrous business conditions of the present are not known, but it is extremely likely that a plan calling for a general reduction of box-office prices will find most favor. Such a reduction, it is believed, will entail the least embarrassment to the forces of the theatrical world and will prove most popular with the theatergoing public, which has begun a general policy of economy.

For a time a plan to institute a reduction of salaries of actors and those employed in theatrical offices was under consideration by the managers, but this is believed to be such a radical departure from the tradition of the American theater in times of great crises that it has not won any universal commendation. To put such a plan into effect would be a difficult problem for the managers, owing to the intense competition of the motion picture world.

Actors who have refused lucrative engagements to play in pictures would be only too eager, it is understood, to capitulate in case their salaries in the legitimate field were lowered, and without the assistance of first-class players the Broadway managers realize that their productions would have even a more difficult problem in attracting patronage. The managers recognize the psychology of theater patronage. They know that where there are two attractions of equal merit the public will patronize more liberally that in which the cast is headed by a well-known player.

Selwyn Pay War Tax

The first price reduction was instituted last week by Selwyn and Company, who announced that they will pay the war tax on tickets bought for performances of "Losing Eloise" at the Harris Theater. By this arrangement, while the Government will still receive ten per cent. of the gross receipts of the theater as well as ten per cent. of the value represented by seats given on passes, the public will not have to bear the burden. A ticket which formerly was sold at the Harris for \$2.20 can now be obtained for \$2.

In making the announcement, Selwyn and Company state that the first three weeks of the ticket tax have shown that the added burden on theatergoers is more than they will stand, and, therefore, they have decided to absorb the tax.

Klaw and Erlanger have lowered the prices at their houses. At each of their theaters where \$2.50 was the prevailing rate on Saturday night, the management was instructed to charge \$2 flat. This policy is in effect at the New Amsterdam, where "The Riviera Girl" is the attraction; at the Cohan, where Leo Ditchstein is playing in "The King," and the Gaiety, where "The Country Cousin" is being presented. William A. Brady has also announced that \$2 is the highest price at any time for performances of Grace George in "L'Elevation" at the Playhouse.

Theaters Cut Prices

A cut in prices for performances of "Oh, Boy," at the Casino has also been put into effect. When the attraction played at the Princess \$2.50 represented the top price during the week and \$3 Saturday night. For the Casino engagement the highest price on the orchestra floor will be \$2. A \$2.50 scale had been in effect at the Casino until the engagement there of "Oh, Boy."

While these reductions indicate a desire on the part of the managers to appreciate the economic strain upon the public at the present time, nevertheless they are considered by some theatrical men as not sufficiently low to make any distinct appeal to theatergoers.

Concerted Reduction Must Be Made

"The reduction of prices at the box-offices must be made in concert," said a well-known theatrical man to a *Mirror* representative. "A standardized scale of prices must prevail with \$1 representing the highest charge in the case of plays and \$1.50 in the case of musical productions. But unless all managers unite in such a plan it is doomed to failure. One cannot make such a sweeping reduction alone. A. H. Woods tried such a policy some years ago at the New York Theater when he presented 'Big Jim Garrity' with a notable cast at a \$1 scale, but he did not succeed in attracting patronage. The public had the feeling that the attraction was not meritorious at such low prices and preferred to spend its money upon plays which might not have been as good but which charged \$2 and \$2.50 for best seats."

"If all the managers would adopt a policy calling for a sweeping reduction there is no doubt that they would be amply rewarded at the box-offices. Now

is the time for it. The public is contributing generously to war charities, paying installments on Liberty bond purchases, spending higher prices for necessary commodities, and it naturally feels that it must practise economy in that direction in which it is most able. And that direction is theatergoing."

Higher Prices for Musical Plays

The theatrical man pointed out that as a greater expense attends the production of musical attractions than that of plays, a higher rate could be charged for tickets to the former.

"At a scale of \$1.50 the producer of a musical comedy could reap a handsome profit on his investment, provided it represented a sum of from \$10,000 to \$25,000, and provided, of course, that the attraction was meritorious. At present there is no difference in prices. A play carrying an expense account each week of \$2,500 charges the same prices as a musical comedy that must clear \$12,500 each week in order to be above expenses. The system is not right. No production should bring in a profit of more than 100 per cent. on the original investments, and some attractions in New York during last season made considerably more than that."

"Certainly a merchant could not hope to make a 100 per cent. profit on his goods," he said. "He is, indeed, lucky if he makes 50 per cent. But managers have no qualms in making 100 or even 200 per cent. The trouble is they are money-mad, but right now they have got to be content with less profits. The public simply will not pay the high prices asked for theatrical amusement at a time when they must economize all along the line."

LYNN BANS THEATER CENSORSHIP

LYNN, Mass. (Special).—As the result of a primary election here a few days ago, Lynn's theatrical censorship goes automatically into the discard, probably permanently, with the end of the current year.

The city has recently adopted a new charter introducing a city council in place of the present commission form of government. Both the present mayor, Hon. George H. Newhall, who refused to countenance the staging of "The Girl in the Taxi" and Commissioner Roy F. Bergengren, the theatrical censor who put the ban on "The Girl From Rectors" were candidates, along with six others, for the office of mayor, under the new charter which goes into effect on the first day of January. Both went down to defeat in the primaries with no possibility of resurrection. The successful candidates are George A. Cornet and Walter H. Creamer, one of whom will be elected Dec. 11.

AUBREY GOODALL.

HITCHCOCK IN SPANISH REVUE

Raymond Hitchcock will be in the cast in "A Night in Spain" at Coconut Grove, the opening date of which was postponed yesterday to Dec. 6. In the new Spanish revue Mr. Hitchcock is to be surrounded by señoritas. This engagement will not interfere with his appearances in his own production of "Hitchy-Koo" at his Forty-fourth Street Theater.



WHILE, N. Y.
IMPRISONED, BUT WATCHFUL
Florence Reed is a Vivid Figure as the
Chief Slave in "Chu Chin Chow"

PLAN THEATER AT UPTON Soldiers to Raise Funds for Playhouse in Hippodrome Spectacle

Col. W. R. Smedberg, Jr., and his officers and the men of the 305th Infantry, Camp Upton, are directing efforts toward the establishment of a first-class theater at the camp in which Broadway attractions can be adequately presented for the entertainment of the soldiers. At the present time there is little opportunity, it is said, for theatrical attractions at Yaphank, owing to lack of room and the necessary accommodations. Colonel Smedberg and his men have decided to raise funds for building a theater at the camp, which will be in operation by Jan. 1. To this end a military spectacle, entitled "A Day at Upton," will be presented at the Hippodrome on the afternoon and evening of Dec. 9.

The Hippodrome show promises to be an extraordinary theatrical event. The idea of the spectacle is to portray accurately the soldiers' life at camp. Forms of drill and warfare maneuvers will be executed, with original songs and other light forms of entertainment interlarded with drill and warfare maneuvers will be staged by the men at Upton.

LOU TELLEGEN AT REPUBLIC

Lou Tellegen will produce and act the leading role in "Blind Youth" at the Republic Theater on Dec. 3, succeeding "On with the Dance" there. The new play was written by Mr. Tellegen in collaboration with Willard Mack. In the cast will be Grace Carlyle, William Courtleigh, Jr., and Mark Smith.

PROVINCETOWN PLAYERS' BILL

At their clubhouse, in Macdougall Street, the Provincetown Players will present during the first week in December two short plays, "Funiculi-Funicula," by Rita Weiman, and "Ile," a maritime sketch by Eugene O'Neill; also a pair of fantasies by Maxwell Bodenheim, entitled "The Gentle Furniture Shop" and "Knot Holes."



EMMA SHARROCK
Who Is Playing a Prominent Part in
"Over the Top"

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

Mrs. Fiske as Madame Sand; "The King," Engaging Satire Upon Royalty and Democracy; Good Idea in "Losing Eloise"; No Dull Moments in "Odds and Ends"

"MADAME SAND"

Comedy in Three Acts, by Philip Moeller. Staged by Arthur Hopkins and Produced by Klaw & Erlanger, at the Criterion Theater, Nov. 19.

Rosalie.....Jean Robb
Madame De Musset.....Muriel Hope
Paul de Musset.....Walter Schellin
Casimir Duvant.....Ben. Lewin
Bulos.....Walter Kingsford
Heinrich Heine.....Ferdinand Gottschalk
Alfred De Musset.....Jose Ruben
Madame Julie Aurore Lucille Amandine
Duvant (George Sand).....Mrs. Fiske
Doctor Guiseppe Pagello.....John Davidson
Lucretia Violante.....Olin Field
Mlle. De Fleury.....Marjorie Hollis
Mlle. Rolande.....Imogen Fairchild
Mlle. De Latour.....Caroline Kohl
Frans Liszt.....Owen Meech
Frederic Chopin.....Alfred Cross
Lackey.....Charles Payton

At the time of the announcement that Mrs. Fiske would appear this season in a play founded upon certain episodes in the life of George Sand there was much conjecture whether the picture of the famous mad, bad, glad novelist would be a brilliant portrait or an especially clear-cut caricature. Happily, Mr. Moeller in his "biographical comedy" has set all doubt at rest.

He has skillfully combined the attributes of a portrait painter with those of the caricaturist. He has represented the unbounded energy, the courage, the ability to blend sentimentality with gentle cynicism, the supreme egotism of the Frenchwoman's many-sided nature with those more superficial characteristics of fickle devotion, eccentricity in appearance and unconventionality of manner which made her one of the most amazing figures of her day.

And Mrs. Fiske has been of the greatest assistance to Mr. Moeller, and has emphasized with distinction the capricious and supremely paradoxical character of the French novelist. An implausible figure, always, George is depicted with exceptionally artistic convincingness.

When there is a suggestion that the novelist's lighter side, her tendency to pose and to make copy of her love affairs is being represented too dominantly there comes a revelation of those finer attributes of vitality and resourcefulness and maternal affection. As played by Mrs. Fiske there are many, many shadings to the role, of which the actress takes utmost advantage. An unusually brilliant performance and one which gains its effect chiefly from the fact that Mrs. Fiske, too, has an extraordinary ability to paint portraits and caricatures equally well.

The play, concerned as it is mainly with George Sand's intrigues with De Musset, Chopin, Pagello and others, is frankly written in dialogue and amusing in situation. Throughout the entire fabric is a satiric thread of comedy—a gentle irony directed at the foibles and fancies and conceits of a period of French literary life. The atmosphere of that period is, indeed, finely conveyed. The scenes are laid in the Latin Quarter of Paris, in an apartment in Venice and in the Baron de Rothschild's reception room in Paris.

Especially capable support was given Mrs. Fiske. Jose Ruben brought a languidly romantic air to De Musset, Ferdinand Gottschalk was a vivid picture as Heine and Alfred Cross and Owen Meech were thoroughly in the picture as Chopin and Liszt respectively.

"THE KING"

Comedy in Three Acts, by Caillavet, de Flers and Arène. Produced by Cohan and Harris, at the Geo. M. Cohan Theater, Nov. 20.

Serge IV.....Leo Ditrichstein
Lelormain.....Ben Johnson
Langlois.....Walter Howe
Corneau.....John Bedouin
Marquis de Chamarande.....A. G. Andrews
Vicente de Chamarande.....Phillips Tead
Blond.....Fritz Williams
Bourdier.....Robert McWade
Rivolet.....Wm. H. Powell
Pierre.....Harry Manners
Edouard.....Almire Leone
Raoul.....Gaston Pollari
Francis.....Henry Richel
Rudini.....Wm. Ricciardi
General Castel-Trepeau.....Arthur Vincent
Madame Castel-Trepeau.....Jennie Fuld
Bishop of Evreux.....Louis Mountjoy
Mayor of Vigny.....J. M. Handley
The Mayores.....Josie Stella
The Prefect.....Patsy Ragone
Madame Le Prefect.....Dixie Buford
Mona Pringat.....Gustav Bowhan
Madame Pringat.....Marion Calk
Zdenko.....Alexis Pollanov
Therese Manix.....Betty Calish
Marthe Bourdier.....Dorothy Mortimer
Susette Bourdier.....Miriam Doyle
Angelo.....Ruth Kueth
Mlle. Georgette Delaunay.....Cora Witherspoon
Mlle. Francine L'Egard.....Pauline Smith

The respective viewpoints of Latin and Anglo-Saxon toward the sexual phase of existence are wholly disparate and irreconcilable. They constitute, as it were, their ethereal difference of standards—a gulf, wide and unbridgeable, between the poles of racial opinion. You may call it youth, our half-fledged national youth, as opposed to the sophisticated age of the Continent, but the fact of an instinctive aversion to ribaldry remains—an obstacle which even Art cannot surmount; and "The King," adapted from the French, is no exception to the rule. Yet, the play is so engagingly vulgar that its laugh-provoking qualities may plead its cause. If we are a little shocked, we, also and at the same time, are a good bit amused, and as the latter is the major emotion, we shall probably forget the disquietude of the former.

This vehicle, which brings Leo Ditrichstein back before the public with the mincing step of a boulevardier, is somewhat less ambitious than any in which he has appeared within the past five years. The comedy opens in the chateau of the Marquis de Chamarande, just prior to the arrival of Sergius, king of Moldavia. Bourdier, member of the Chamber and a millionaire Socialist, has announced to the Cabinet members, who are present, his intention of delivering a speech in the Chamber which will result to their disadvantage; and Mlle. Manix, the Marquis's mistress, undertakes to thwart Bourdier by stealing his speech and pledging herself to a sentimental alliance with him.

The king, arriving, greets the lady and is discovered in a compromising position with her some time later by Bourdier. But the breach is healed through Mlle. Manix's proposal that the king visit the Socialist in his castle. This he does, and a rare order of burlesque begins when Bourdier's plebeian friends gather to pay homage to his majesty. It continues unabated until Bourdier discovers the king in a compromising position with his wife, and then the situation is only saved by the bestowal on the Socialist of a Cabinet ministry.

The play is filled with local French satire; but jests anent deputies and Cabinet ministers are foreign to Ameri-

can understanding, and reasonably so. The broader and more natural humor of the piece, however, was well received.

Mr. Ditrichstein moved throughout the three acts with the easy consciousness of correct manners, and if there is such a thing as a man having charm Mr. Ditrichstein has it. The indescribable drollery of his "Oh-h Yu-Yu!" was delightful. Betty Calish played Mlle. Manix with animation, and A. G. Andrews, as the Marquis, and Fritz Williams, as the detective, were excellent. But Robert McWade, as Bourdier, the Socialist, so frankly made no attempt to convey, by a foreign accent or manner, the illusion of locale, that his performance was marred by a harsh unreality which was distinctly out of key.

"LOSING ELOISE"

Farce in Three Acts, by Fred Jackson. Produced by Selwyn & Company, at the Harris Theater, Nov. 17.

Eloise Farrington.....Violet Heming
Carter.....A. Harry Irvine
Hilary Farrington.....Charles Cherry
Darrell McKnight.....Francis Byrnes
Annette.....Ethel Intropodi
Nora Gall.....Lucille Watson
Thompson.....Charles Mather
Bishop Kennelly.....Charles Harbury

In "Losing Eloise" Fred Jackson has made a distinct advance over his earlier farce, "A Full House." Whereas the latter play depended for its success upon certain reliable situations revolving about a case of mistaken identity, "Losing Eloise" is based upon an unusually good idea around which ingeniously amusing situations and brisk dialogue are blended.

An interrupted elopement between a young neglected wife and a rather blunt philanderer furnishes the groundwork for the play. When the husband, an author, whose novels always possess a happy ending, discovers the plan he does the unconventional thing. He accepts the arrangement complacently, aids his wife in packing her trunk and insists that the honeymoon be spent in his romantically situated bungalow on Long Island. The psychology of his position is quite correct, for he realizes his neglect of his young wife through absorption in work, and is attempting to gain time in which he can convince her of his love as well as of the futility and rashness of her act.

His terms are accepted by the elopers but he arrives at the bungalow before them. And later, a widow, the one time affianced of the other man turns up. An informal and extremely uncomfortable house party is soon in progress, in which the complications are as amusing as they are varied. In the end domestic harmony prevails, and the philanderer forms a new alliance with his old sweetheart.

A more amusing play might have resulted had the character of the philanderer been better drawn. He might have been more the equal of the husband in resourcefulness and sense of humor, a man fascinatingly imperturbable and reflecting the air of magnetic romance. As it was, he proved to be a stupid, unimaginative and phlegmatic lover—a lover who would never have been tolerated for an instant by a discriminating and adventurous wife.

The wife also might have been sketched with a view to making her position a little more formidable. She capitulates to the adroit strategy of her husband too early. Upon her arrival at the bungalow she is in tears and her discomfort continues acute thereafter.

The play is excellently acted. Charles Cherry gave an easy and natural performance of the husband. Violet Heming was winsome as the wayward wife. Francis Byrnes acted the philanderer, and Lucille Watson was direct and incisive as the widow.

"ODDS AND ENDS"

Musical Revue in Two Parts and Sixteen Scenes. Book by Bide Dudley and John Godfrey. Lyrics and Music by Dudley, Godfrey and James Byrnes. Produced by Norworth and Shannon, at the Bijou Theater, Nov. 19.

Principals: Jack Norworth, Lillian Lorraine, Harry Watson, Jr., Joseph Herbert, Jr., Laura Hamilton, Jack Edwards, Paul Frawley, Maxine Brown, Elmer Daves, Norma Phillips, Georgia Manatt, Winifred Dunn.

Added together the individual articles in "Odds and Ends of 1917" which were collected and cleverly displayed at the Bijou Theater by the new business entente of Norworth and Shannon, reach a high total in originality and humor. Except for one or two details, too minor to be considered, there is not a dull moment in this latest hodge-podge which the managers, going "intimate" one better, are pleased to call a "chummy" review. The book, by Bide Dudley and John Godfrey, draws forth more than the usual snicker; the music, in which James Byrnes helped the foregoing pair, is whistleable; the scenery fills the eye, and the girls, prettily costumed, distract the attention from the scenery. But the outstanding features of the bright little piece are the delightfully confidential manner in which you are entertained and the ever-prevailing smartness.

There is nothing that so patly describes the affair, which is divided into two parts of eight scenes each, as its own title, "Odds and Ends." The only thing that connects each episode is a glance at the program to see what is to follow.

In Harry Watson the caterers have provided one of the drollest of low comedians, and all the scenes which he essays are greeted with unrestrained exhibitions of mirth. What are probably the best things he does are an incident where he attempts to secure 8421 Party J, Williamsburg, over the wires controlled by the New York Telephone Company, in one of their booths, and a collection of imitations of "people you should know, but don't," such as Mr. Merrill, of Acker, Merrill & Condit, and Mr. Platt, of Platt's Chlorides. A burlesque boxing bout, which he revives from its lethargic sleep in one of the long-aged "Follies" is also very funny.

Jack Norworth, who also, it will be noticed, shares in the gate receipts, appears to more advantage than he has done heretofore. All that he does is smart and in good taste, and his several songs win approval. He especially

(Continued on page 7)

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

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OPENING THEIR DOORS TO PICTURES

EVERY week the MIRROR receives reports from hundreds of correspondents located in every section of the country. These reports are of considerable value in keeping us in close touch with what is happening in the amusement field.

Since the opening of the present season a significant feature of these reports has been that nothing is happening in a great many theaters. Another point unmistakably emphasized is that managers are becoming tired of waiting for traveling companions that never arrive. A third point is that these managers, in unprecedented numbers, are opening their houses to motion pictures.

GIVE PHOTOPLAYS A FAIR CHANCE

A THEATRICAL man who spends about half of the year traveling about the country and who has two companies on the road at the present time, is authority for the statement that the legitimate house manager frequently kills his own prospects of doing a good business when he books photoplays. The trouble is not with the attraction; it is not due to a change in policy; it is not because of a deficiency in the picture-going public; it is merely owing to a condition that the manager does not recognize.

* * * * *

Monopoly breeds a take it or leave it spirit, and the average one-night stand house is a monopoly. In order to see a play the public must patronize that particular theater, regardless of the comfort or discomfort of the surroundings, a fact in which the manager finds security.

He knows that the most discriminating families in town have been attending his theater for years and he has become accustomed to occasional grumblings about the dinginess of the antiquated structure that needs a modernizing coat of paint, new seats and a more inviting lobby. It is the habit of the public to grumble, he figures, and once in so often he expects the local dramatic critic to write a mean little paragraph about the opera house—how the dusty seats ruin evening gowns and the drafts are a menace to health.

These complaints mean nothing, he argues, for if the townspeople like a play they will come to his theater. Where else can they go?

* * * * *

Such is the complacency born of monopoly, but it may be carried too far. In fact it has been carried too far by not a few legitimate house managers, who, despairing of getting road company bookings, have turned with patronizing condescension to feature photoplays.

Just around the corner, more likely than not, there is a spic and span little picture house, which the theatrical manager has never seen fit to recognize as a competitor. It is an up-start in the town, without traditions, so new that the paint is scarcely dry, but after the manner of up-starts, very much alive and making a strong bid for attention with a brilliantly lighted lobby and bold announcements. All this is considered quite unsuited to the dignity of the venerable opera house.

And confident in the feeling of superiority, the manager waits for the discriminating audiences that have been his patrons for so many years. If the wait is a long one and the townspeople stop at the bright little entranceway just around the corner, he concludes that it is a mistake to show pictures instead of realizing that it is a mistake to show anything in a run-down building.

* * * * *

Where legitimate house managers have discarded the easy-going

habits born of long years of monopoly and have faced new conditions with modern methods of showmanship; where they have renovated their theaters and met competition, not ignored it, there has been no reason to regret the booking of pictures. The long established house has everything to start with—prestige, seating capacity, a name associated with the best the town affords. When the other things are added—brightness, cleanliness, an inviting atmosphere—there is no need to fear lack of patronage.

THE DRAMA AT HIGH TIDE

IT is encouraging at a time when there is a disposition to decry the drama of to-day to hear from one who is qualified to discuss the subject that the plays of the present are not in the decline. Prof. WILLIAM LYON PHELPS of Yale, author, critic and dramatic authority, in an address in New York asserted that more meritorious drama has been written in English in the last quarter of a century than at any period since the days of SHAKESPEARE. Although much is heard of the unsatisfactory condition of the theater of the present, Professor PHELPS said it should be borne in mind that critics of every period lamented the decadence of their time. He reminded his audience that while SHAKESPEARE was at the summit of his achievement, BEN JONSON complained of the low state of the stage.

It is a pleasure to quote Professor PHELPS on present conditions and his opinion as to what has helped to bring about the conditions. He said:

"During the last twenty-five years more drama of merit has been written in English than has been produced during any preceding period of twenty-five years since SHAKESPEARE. Since 1892 a succession of plays has come from SHAW and WILDE, both unique men; PINERO, the great craftsman; JONES, GALSWORTHY, with his social and intellectual themes, and BARRIE, perhaps the greatest genius of them all. In the United States within this quarter of a century fine plays have come from CLYDE FITCH, EUGENE WALTER, AUGUSTUS THOMAS, WILLIAM VAUGHN MOODY and LOUIS ANSPACHER.

"At present in New York more than one-half of the forty leading theaters are presenting comedies, which is as it should be. Only two or three melodramas and a few farces are on view, whereas in 1900 most of the offerings were melodramas and farces.

"The motion pictures have brought about this change, for the films can provide the broad fun of slapstick farce and the thrills of melodrama at five per cent. of the ticket charge made by the regular theater. The movies, then, have jacked up the drama and compelled it to come to intellectual terms with itself and restore ideas to their rightful place in the spoken drama."

CHANGES OF PLAY TITLE

CHANGING the title of a play is not usual, although not frequent. But when a change is made it usually occurs before the metropolitan opening. It is seldom that a change is made while the play is running, and it is quite unusual to make the change in the beginning of an engagement, particularly when the principal of the play is an acknowledged success.

Before HENRI BERNSTEIN'S "L'Elevation" had entered upon its second week at the Playhouse the title was changed to "Heights." Whether this was the suggestion of GRACE GEORGE or not we are not advised, but the change was made, and, we think, the change is for the better. It is English, and just now the more English we have the more it will accord with present conditions. This is no reflection on France. English as we use it, means American. Besides, the change of the title of the play in which Miss GEORGE is appearing doesn't affect the title of Mr. BERNSTEIN.

The only other change of the title of a play in New York while the play was being produced, so far as we recall, was a few years ago when "Abe and Mawruss" became "Potash and Perlmutter." There remain many titles that ought to be changed.

SERVICE FLAGS AT PLAYHOUSES

THERE has never been a time in the history of this country when the Shakespearean phrase, "Hang out your banners on the outer walls" had the significance it has to-day. Within the last few weeks there has been a noticeable increase in this city of service flags. They are almost as numerous as the Star Spangled banners which floated to the breeze from store-houses, public buildings and private residences in every thoroughfare of the city when war was declared. These service flags are suggestive. They mean, in a sense, more than the national flag.

We do not know how many actors and employes of theaters have enlisted from this city, but the number is sufficient to indicate that the profession is doing its bit. And yet, so far as we are advised, there is not a theater in the city that has displayed a service flag. It is time for the profession to show its colors. "Hang out your banners on the outer walls."

ACTORS WARNED OF CHEAP FIRMS

Many Companies Said to Be Operating on Small Capital

Actors are being advised to regard cautiously all engagements offered by incorporated amusement companies throughout the country which operate upon a small capital and rely upon legal limitations to evade final responsibilities for contracts. The Actors Equity Association, in a statement to its members, urges that increasing care be taken in the acceptance of engagements with these firms, which are accustomed to produce plays with a small capital and to exude responsibilities for contracts on the ground that available funds have been exhausted.

It is reported that there are many cases where players have taken engagements with such companies with a result that they have suffered from sudden and premature closings and non-payment of salaries.

It is believed among certain leading managers that the effect of the war tax on theaters, as well as the problem of transportation, will prove so burdensome as to drive many small corporations out of business. There is no desire on the part of the actors to restrain the production of plays, but every theatrical corporation, it is urged, should have in the bank a sum at least sufficient to pay two weeks' salary to the players it may engage.

CENTURY OPEN ALL YEAR

Musical Entertainment to Be Presented Continuously

The management of the Century Theater has decided to keep the Central Park West playhouse open all the year around.

In the Spring a new production will be made to be called "The Summer Girl," designed to run all Summer and up to the time when the third annual revue, to be called "Miss 1918," will be presented. The entertainment intended for the Summer will be entirely different in character from the annual revue, but there always will be a production of some kind at the Century.

It also has been decided to keep the Coconut Grove atop the theater open the entire year. This policy will be inaugurated Dec 3, when "A Night in Spain" will be the first entertainment.

NEW ATTRACTIONS FOR THEATREGOERS

(Continued from page 5)

scores in the episode named "Somewhere With Pershing," appearing as a tough soldier and singing a song, entitled "The Further It Is From Tipperary the Nearer It Is to Berlin." Lillian Lorraine is as charming as ever and carries off her end of the entertainment in a pleasing manner.

She often appears alone but more frequently she plays opposite to Mr. Norworth, and together they contribute one of the best odds, or perhaps ends, singing "Fancy You Fancying Me." Another of their numbers that is a gem is called "Hector," and is to the effect that times have changed since he was a pup. The rest of the entertainers help considerably, especial credit being due Maxine Brown, Jack Edwards, Elinor Dayne, Winifred Dunn, Marjorie Poir, Georgia Manatt and Norma Phillips.

HEARD ON THE RIALTO

From a news standpoint the most important feature in connection with the production of "Madame Sand" at the Criterion is the appearance of Mrs. Fiske smoking a long, black cigar. The first paragraph of several of the reviews of the play was devoted to this incident and it was a point of curiosity with several of the critics whether the tobacco of the cigar was of a mild, cigarette quality or of a strong Havana flavor. At any rate, Mrs. Fiske puffed it with the same artistic nonchalance as she displayed in representing other eccentricities of the famous French novelist.

Why do one or two English actors on the American stage persist in this un-Shakespearean day in the use of the word "me" in the possessive sense? In that most modern type of farce, "Losing Eloise," we heard Charles Cherry use "me" instead of "my" in several instances.

There is a report that David Belasco has recognized high acting ability in another young actress on the American stage and has engaged her to appear under his direction next season. The actress in question is Jeanne Eagels who is playing the part of the siren Mrs. Reynolds in "Hamilton."

Oliver Morosco sprung a distinct surprise on the theatrical world when he announced last week that his next New York production would be a play by Alan Dale. It is said that on the morning the item appeared in the papers excitement ran high in the Lambs Club and several players and playwrights offered the suggestion that some enterprising newspaper employ one of their number especially to review the presentation of the work in New York. The title of the play is "The Madonna of the Future."

While the announcement of Mr. Dale's effort was printed in agate type in the newspapers, it is, nevertheless, a significant piece of news to the world of the theater. It demonstrates that critics, in spite of their statements to the contrary, do write plays—and get them accepted. We wonder what motive inspired "The Madonna of the Future." Was Mr. Dale tired of the current theatrical fare?

Ben. Atwell, the genial and resourceful press representative who formerly sang in finely-selected superlatives of the glories of the Hippodrome and who was responsible for the "Masked Marvel" in that other Hippodrome—the wrestling tournament of two seasons ago at the Manhattan Opera House—is back on Broadway after a year up and down the country in behalf of the Al. Jolson production, "Robinson Crusoe, Jr." He is now doing the publicity work for "Doing Our Bit" at the Winter Garden.

A sudden increase is reported in the box-office receipts at the Harris Theater where "Losing Eloise" is the attraction, due chiefly, it is said, to the fact that the theater pays the war tax.

William Faversham recently announced a plan to present a Shakespearean festival next spring. It now appears that his ambition is chiefly concentrated upon a production of "Hamlet." It is his desire to incorporate new ideas in the acting and staging of the play, at the same time reviving certain features of the Fechter production.

As Mr. Faversham's production of "Othello" and "Julius Caesar" some years ago achieved wide popularity mainly because of the humanness of his characterizations of Iago and Mark Antony, it is reasonable to expect that his appearance as Hamlet will be an occasion for a popular interest in the tragedy of the melancholy Dane.

Battles of temperament are not necessarily confined within the vast area of the Metropolitan Opera House. Occasionally they have been known to take place in comparatively intimate theaters. This is well, for it demonstrates to carping critics that artistic natures can flourish in fields other than those of grand opera. A battle of temperament is said to have been responsible for the postponement of the opening of "The Star Gazer." As the censor of the Plymouth Theater zone has not permitted war correspondents in the immediate vicinity of the operations it is not known to date how this latest battle is progressing.

DISCUSS PLAN FOR PARIS THEATER

A meeting of New York theatrical managers has been called to discuss the proposal recently made in Washington by George Blumenthal, New York theatrical manager, to establish in Paris an all-American theater for the presentation of American productions, designed to please the tens of thousands of Americans now there and to be there.

RITER DEFERS THEATER PLANS

Joseph Riter has announced that the reports that he is retiring from theatrical management are not correct. He has only postponed his arrangements for various productions. Meantime he says his offices and organization have been given over to the United States Government for war business.

"A NIGHT IN SPAIN"

The Coconut Grove, on the roof of the Century Theater, will be reopened on the night of Monday, Dec. 3, with an entertainment called "A Night in Spain," which will be given by the Spanish company now appearing at the Park Theater in "The Land of Joy." As previously, the Coconut Grove show will begin at midnight. Special music for the new entertainment will be composed by Quinito Valverde.

NEW MARBURY PRODUCTION

Elizabeth Marbury, in association with the Shuberts, has put into rehearsal a musical comedy, entitled "Girl o' Mine," the work of Philip Bartholomae and Frank Tours. The cast will include Walter Catlett, Marie Nordstrom, Frank Pollock, Edna Wallace Hopper.



White, N. Y.
MAKING COPY OF HER HEART.
Mrs. Fiske, as George Sand in "Madame Sand," Finds Her Love Affairs Very Fruitful Material for Novels.

ARTISTIC CLASH IN OHIO

Samuel A. Eliot, Jr., Resigns as Director of Art Theater in Cincinnati

CINCINNATI (Special).—An artistic clash has broken out among the managerial forces of the Art Theater, with the result that Samuel A. Eliot, Jr., director of the playhouse, has resigned. Ruth Collins Allen, business manager of the theater and whose efforts were responsible for founding the enterprise, is seeking a new director. Percy Shostac, stage manager, and Edward Ballantine, leading man, are now in New York engaging a successor.

Miss Allen, in a statement, said that Mr. Eliot had been requested to release the theater from his contract Jan. 1, but that he resigned at once. She added that the company considered Mr. Eliot unsuited to the work planned.

Eliot, who is a grandson of President Emeritus Eliot of Harvard, in his statement, said that, although his title was director, he had no liberty of authority in the theater. Eliot has left for New York, where he was formerly associated with Winthrop Ames.

LABOR AIDS WHITE RATS

A. F. of L. Votes Down Motion for New Actors' Organization

BUFFALO (Special).—An effort to organize a labor union among actors and actresses failed here, when the American Federation of Labor voted down a motion made to include all branches of the profession in a new organization. The defeated proposal was that the actors be thoroughly reorganized. It suggested that the executive council of the federation receive applications from local unions of actors during the next six months and that a meeting then be called to form an organization that would embrace all branches of the profession.

The White Rats won from the convention a motion providing that the executive council of the federation "urge all actors to join the White Rats Actors Union and that all organizers of the American Federation of Labor be instructed to offer the White Rats every possible assistance."

TO PRODUCE PLAY BY DALE

A play by Alan Dale, dramatic critic of the New York American, will be Oliver Morosco's next New York production. The play bears the title of "The Madonna of the Future."

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Heffron-Drum Controversy Takes Another Turn—Need for Curbing Activities of Personal Press Representatives—Scurrilous Attacks on American Pictures by England's Yellow Press

WE have the Heffron-Drum controversy with us again. You may recall when the Old Exhibitor told that:

"Director Tom Heffron charges he produced a picture which is being sold by one Harry Drum as 'produced by Harry Drum.' At first blush Mr. Heffron would appear to be so eminently right in the matter that detailed discussion isn't necessary at all. . . . The only thing we are not clear about is, *When did the said Drum claim to be the producer of this film?*"

Director Heffron must have missed this particular "Without Fear or Favor," for not until the other week, when someone brought a clipping of the story to his attention, did he know of its request for fuller information. It was the belief of the Old Exhibitor that Director Heffron had made a very serious charge, one if which proved called for the support of every other producing director in the industry so that the particular sort of wrong alleged be carried to the notice of the National Association itself and the latter go on record against this practice.

I have just received the following from Mr. Heffron:

"A clipping from THE DRAMATIC MIRROR, under date of September 15, caption 'Without Fear or Favor, by an Old Exhibitor,' came to hand today. In it the question is asked: 'When did the said Drum claim to be the producer of this film?' Answering this, will say that he claimed it when the picture was first shown at the Grand Theater, Reno, Nevada, June 29, by advertising himself on the film and house program as adaptor and producer, neither of which he was in any way."

Mr. Heffron then gives other instances, but the first instance is all the evidence necessary if Mr. Heffron can back it up. If the Motion Picture Directors' Association is not in business for its health but for the protection of motion picture directors, it will commence an investigation of the film announcement and house program of the Grand Theater, Reno, Nevada, on the date specified by Mr. Heffron, without an instant's delay.

Our Muchly Admired Executive has the right idea again, in that player publicity should be under the supervision of the firm paying the player's salary. This is but justice to the people who tie up huge investments in a player's name and reputation, and if enthusiastic press agents send out stories that do not jibe with the company's publicity policy on the player, I can see where damage is done. Such an announcement as my Mr. A. E. makes is by no means new; indeed I recall a conversation with a publicity head re the personal publicity of one of the firm's directors, some six years ago, in which the head said:

"I have had to tell the trade papers that Director — is sending out stories prejudicial to the interests of this company, and that we should like to confirm everything they receive from his publicity man before they publish it. We are glad to see this producer, and in fact all our directors and players, receive lots of press attention, but it must be legitimate. His press agent

has actually revealed the nature of the subjects' his employer was about to work on, and as the Z Company are very imitative of us and can shoot a reel through in less than a week when they want to (NOTE: It was in the one-reel days), you can see how nervous this director has got us. And to think that he's one of us, in fact our best-paid man!"

I still hold to my old belief that every player should have a representative who can handle that player's business and create publicity ideas about him. But if the player is under contract to a firm, that representative should consider his publicity activities as coming properly under the publicity head of the contracting firm. He should give this publicity head, who is generally overworked and grateful for real news ideas, every co-operation, as part of his (the personal representative's) service to his player. As a rule, the star's press agent and the company's publicity man work far apart—a ridiculous, harmful and wasteful condition. Wasteful because a duplication of effort that could better be concentrated. The star who is getting, I think, the most worth-while publicity of them all today has a representative who is not even a writing man, but he brings on the average three ideas-for-stories a week to the publicity manager of the certain firm; and the result is that you don't read the sort of shilly-shally wish-wash about her that you find, for instance, about the Triangle stars.

"But," protests a press agent friend to whom we told our idea, "why should I work with them, and give away to them my 'wires' at the magazines, syndicates and newspapers that it has taken me years to secure, and which are my stock in trade?"

But even this powerful query doesn't convince the Old Exhibitor that his views are wrong. Why not keep your secret, Mr. Press Agent, and nevertheless submit the story to the publicity director of your player's firm before you send it to that magazine, syndicate or newspaper?

When Sir Alfred Harmsworth originally reached our shores, we decided it would be "hands off," inasmuch as he was the nation's guest. So we wrote (on September 10):

"Now that Sir Alfred Harmsworth is in our hospitable midst, why not let's ask him to show charity in the Harmsworth press toward the American-made pictures the former have been so violently attacking? The unfortunate feature of these attacks has been their anti-American nature."

But now he has returned, and it is ethical to speak our full mind. Besides, he has invited discussion by an attack on Lloyd George, England's Anti-Tory Premier, as malignant and skulking as his recent attacks on the American motion picture in England. The George attack, true to the Northcliffe yellow journalistic form, was concealed in the camouflage of America's impatience with English (George) handling of the war. The New York Globe, whose editorial soundness every man of intelligence concedes and whose sympathy for Allied ideals in the present conflict, long before the rest of the American press, the world knows, says bluntly:

"When Northcliffe brazenly misdescribes American opinion, as he does in his recent letter, this is a matter of American concern. . . . It is proper for Americans to protest against such a caricature, although the language employed pretends to be that of compliment. Too often has Northcliffe, while in this country, blurted out extreme criticism of the slowness of our preparations for any one to ascribe sincerity to his eulogy. It is impossible to escape the conclusion that Northcliffe is now so malignant toward Lloyd George that he is willing to do anything to break him down."

This description of the Harmsworth tactics sounds very genuine to every American motion picture man who knows what the Harmsworth press tried to do to the American motion picture in England. (Oh, yes, the American film is still flourishing over

there—outside of Lloyd George the only thing that ever withstood a Harmsworth gas attack!) The Old Exhibitor's gentle hint of yesterday becomes, through the boomerang George attack, the Globe's outspoken truth of today. The Globe confirms us further:

"In regard to Northcliffe and the sort of Englishman that he is and represents it is proper to say that America views them with great disgust. . . . During his active life Northcliffe has been a reactionary, not only with respect to British domestic affairs, but international ones. He has been a steady preacher of national hate."

That the Globe has Harmsworth-Northcliffe's measure so precisely as to be almost uncanny, is plain to every picture man familiar with the lying and wicked Anti-American-Film propaganda of the Northcliffe press in England. Bye the bye, it was not the Northcliffe assaults, but the Northcliffe methods, that hurt. The appeals of his press to national, racial and sectional prejudices in the drive to kill the popularity of our films in England made us say, "Shame!" And the English cinema trade press said "Shame!" with us, the reason being that the Englishman likes a fair fight. Northcliffe's attack on American pictures was a newspaper orgy of misrepresentation, of mud and of toryism. The blows were all under the belt. Let's trust that a friendly country is never made the scene of such disgraceful yellow journalism again.

It's a wonderful business! If you don't believe it, ask George K. Spoor. He needed a comedy star and sent all the way to France for one. Despite a tremendous salary and other attractions, the star wouldn't stay put. And Spoor had treated him with royal liberality. For Spoor had needed a comedian. Then in New York he found another. Yes, in New York, just a day from Chicago. The name: Taylor Holmes. No concessions to temperament to get him—Holmes is just a regular fellow and good actor. To-day his pictures are selling as few other comedies sell. And George Spoor is smiling—at himself. Proving once more that no man is infallible. G. K. S. can pick—isn't there Kerrigan, Bushman, Bayne, Chaplin—and Holmes?

Quimby of Pathe. What a man for sales manager! And after many years in the Rooster organization that's exactly what F. C. Quimby has become. Knows just what the theater manager is up against because he has been a theater manager himself. Exhibitors will listen to that sort of chap. Of course, in the new job we wouldn't see so many exhibitors in person as of old, but will have to get his ideas across to the exhibitor via his managers and salesmen. But Quimby can enthuse any salesman! For, as we have said, he knows what the exhibitor is up against. And the salesman's task is to find out and fill the need. F. C. Q. should be the best instructor in the business. And Mrs. F. C. will help. Oh, yes, Quimby is not one of the sort that is too proud to talk over his problems with his wife. His Missus is consequently a

(Continued on page 9)



AMUSING SCENE FROM "A COUNTRY HERO"
Coming Paramount Comedy With Roscoe Arbuckle



IVAN MOZUKIN
Famous Russian Actor

MARGUERITE SNOW OPPOSITE BAGGOT Popular Actress Engaged for Feminine Lead in Wharton Serial

Exhibitors throughout the country will be interested to learn that Marguerite Snow has been signed to co-star with King Baggot in the serial from the story by William J. Flynn, Chief of the United States Secret Service, which will be produced by the Whartons and distributed by M. H. Hoffman, Inc., Foursquare Exchanges.

The bewitching Peggy has not been seen on the screen in several months, her last appearance being in support of George M. Cohan in "Broadway Jones." She has been waiting for a production offering similar opportunities to those she made so much of in "The Million Dollar Mystery," and is firmly convinced that in the role of Betty Lee, heroine of Chief Flynn's thrilling story of the Imperial German Government's espionage system in America, she has secured a part that will eclipse the memory of the justly celebrated Countess Olga.

Marguerite Snow has built up one of the largest and most loyal followings of any star whose career coincides with the development of motion picture art. Her name has a definite box-office value, and when playing opposite a virile male star of the calibre of King Baggot, it can be taken for granted that she will heighten her prestige as a drawing power. This conclusion has been reached through the many expressions of satisfaction that have been voiced by exhibitors already notified of her acquisition for the production. Fans of the feminine persuasion will also be interested to learn that Miss Snow's wardrobe will, in some respects, outshine the famous \$10,000 wardrobe which she displayed to such stunning effect in "The Million Dollar Mystery."

"THE WORLD FOR SALE" Blackton Production of Parker Novel Is Scheduled for January

It has now been decided that "The World for Sale," by Sir Gilbert Parker, will probably be a January Paramount release, and the producer, J. Stuart Blackton, is of the opinion that it will be as thoroughly artistic in every respect as "The Judgment House," which is a current production, and is also the work of the famous British novelist. "The World for Sale" was completed before the other picture, but was held back, inasmuch as the producer wished always to be at least two pictures ahead of his releasing schedule.

RUSSIAN ART FILM TAKES FIRST PLACE Strong Social Drama Is Feature of Pathe Schedule Which Includes Two Serials and a Lloyd Comedy

The feature of Pathe's program for December 9 is "Her Sister's Rival," a Russian Art Film (special) in five reels, which is released on this date in place of "Over the Hill," first announced.

This is a powerful story artistically handled by a cast composed of the finest actors and actresses in Russia. It tells of two girls, one the daughter and the other the adopted daughter of a rich factory owner, Madam Kromoff. Both fall in love with a handsome, spend-thrift prince. He marries Mary because she is the one who has the big dowry, while he really loves Neta.

Doris Kenyon stars in "The Hidden Hand" No. 3—"The Island of Dread"—with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton; serial; episode in two reels; produced by Pathe. "The Hidden Hand" is already being spoken of as another "Elaine."

Mollie King appears in "The Seven Pearls" No. 13—"Over the Falls"—with Creighton Hale and Leon Bary; serial; episode in two reels; produced by Astra. In this episode Perry Mason, arch villain, is carrying Ilma, the beautiful young American girl, to deliver her to the Sultan. They imprison her in a warehouse. Picking up Stayne's smoldering cigar butt, she blows on it, places it against the little fuse and the heat sets the automatic sprinkler system in action.

Harold Lloyd's vehicle is "Move

On," a one-reel comedy produced by Rolin; one sheet. "Our National Park"—"Yellowstone Park—Its Terraces"—and "The Grand Canyon" form a split reel; Pathe colored travel picture; one sheet. There are also an International cartoon and educational, split reel, one sheet, and Hearst-Pathe News No. 100 and 101; each issue having a special block one sheet.

REVERSING THE ORDER Mabel Normand's Next Goldwyn Picture Will Precede "Joan of Plattsburg"

By an application of the adage that "the last shall be first and the first shall be last," Mabel Normand is quite likely to find her second Goldwyn picture, just begun under the direction of George Loane Tucker, the first of her releases under the Goldwyn imprint.

Having completed her patriotic comedy-drama, "Joan of Plattsburg," a sudden official request made it necessary to postpone its release because it contains material of a military character that it is not desirable or wise to reveal at the moment.

This means that Miss Normand will first be seen in a production representing the skill and genius of George Loane Tucker. Under the Goldwyn system of production a star at the conclusion of one picture passes quickly into the hands of another director whose production has been made ready well in advance.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

(Continued from page 8)

well-posted picture woman who has stepped right along with him on his march to the top.

A current article by Earle Hammons of the Educational Film reminds me that his is a success story indeed. Hammons was a real estate man, who had never touched a foot of film up to three years ago. And then what sort of films do you think he became interested in—the hopeless "educational!" Something an experienced film man would never have toyed with—for an experienced film man would have known that the business was strewn with the wrecks of educational picture firms. The dark record (known to film veterans) was that no educational film concern had ever succeeded—not one! But Hammons was not a veteran. His was blissful ignorance. The lamb went in where the lions feared to tread. And he came out with riches! Put it over. The high class houses swear by his films! Pays Ditmar and Bruce as much in a year for their pictures, which he puts out, as all the educational movie firms put together used to earn in a year! Shows there is no such thing as a moving picture prophet.

But there is such a thing as moving picture inefficiency, and a story that Joe Franklin Poland tells makes clearer the fight that the Sistroms, Kennedys, Davises and (Charley) Wilsons have been waging so long. Says Poland: "I was sought by a well-known scenario editor to give him the exclusive product of my well-known brain. I was writing independently for three concerns at the time, and was not particularly impressed, except that the salary was inviting. Friend Wife was also for the salary, and so one nice Monday I started to work. Most of this work

was adapting, the editor person designating the stories to be adapted. I drew my check every week until, tiring of the grind, I quit after five months with the particular firm. And now let me whisper to you: Not a thing that I wrote in all that time, or that two other 'editorial staff' writers did in all that time, was ever used by the directors. The directors disliked the editor and cut him cold—wouldn't 'take his stuff'—and the firm stood for it!"

Lieutenant Wells Hawks, N. S. N., has been made sole director of naval publicity work, and the appointment is a compliment to the film industry. That industry, in the person of Joe Brandt, took Wells to its heart three years ago; and he left Miss Pickford's employ for Uncle Sam's. Wells' brightest feature, aside from his sincerity and perpetual will to please, has been the quality, rare in publicity men, of declining to publicize himself. He has always been the most modest chap on earth! A quiet worker whose results are loud!

If you think the industry's only troubles are war tax ones and that we're out of the censorship fog, you're forgetting St. Louis. Thanks to Advisory Secretary Cocks of the National Board of Review we have had fair warning. Of course, even if the St. Louis ordinance was passed, and every house in that city forced to close its doors, the damage would only commence. For it is the experience of students of social psychology that "reformers" in one community quickly imbibe the ideas of "reformers" in another—if those ideas have won. That is why it is so important to beat the ordinance now before the St. Louis aldermen. If this statute is approved in St. Louis it will be urged upon all municipalities within six months' time.



CHARLES RAY

Charles Ray, one of the most versatile and popular of the younger stars, has never been with any other producer than Thomas H. Ince. Ray's first picture, screened two years ago, was "The Favorite Son," which was followed by "The Sharpshooter." In both of these plays his buoyant youth and naturalness were valuable assets. Following them, a long series of pictures demonstrated Ray's innate dramatic talent and artistic sincerity.

"SON OF KAZAN," A VITAGRAPH FILM James Oliver Curwood's Dog Story Will Be Screened Shortly

Exclusive rights to "The Son of Kazan," the story by James Oliver Curwood, which ran serially in *The Red Book* not long ago, have been obtained by Vitagraph. This story, in the estimation of its publishers, is the strongest ever written by this virile writer.

Mr. Curwood is ranked with the late Jack London as a weaver of stories with the big woods and animals as their theme, and some of his stories, already adapted to the screen by Vitagraph, have created sensations. The most notable instance, perhaps, is "God's Country and the Woman," a seven-reel Special Blue Ribbon feature in which Nell Shipman and William Duncan, Vitagraph's serial lead, are starred.

"The Son of Kazan" is a story of the North. A dog, half wolf, and half canine, is the link that binds the characters together and develops the stirring situations that made the story one of the most enthralling of contemporary fiction. In it busy beavers are seen at work, there is a fight between Barea, the half-wolf dog, and an eagle and numerous other thrilling animal episodes. All of these, it is announced by Vitagraph, will be incorporated in the film story, and President Smith, before he accepted "The Son of Kazan," made sure that a "husky" was at hand for the important role of Barea. The work of rehearsing the dog is already under way, it is declared.

PROCTOR WITH PATHE

George D. Proctor, one of the best known scenario writers in the business, formerly with Lasky and Triangle, has been added to the Pathe scenario staff, and has already taken up his new work at the Pathe headquarters in New York. The growing force of well-known writers is now bending every energy to creating bigger and better stories in line with Pathe's progressive production policy, and Mr. Proctor should prove a valuable addition.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Church Organist Discusses Question of Playing for Pictures—Failure to Achieve Artistic Endings a Problem for Orchestras—Suitable Musical Setting for Farrar Film—New Programs

BY MONTIVILLE MORRIS HANFORD

I HAVE been somewhat flattered by receiving a letter from a very prominent organist and composer, at present doing good church work in a large Eastern city. This letter may form the beginning of a discussion which I shall probably present to my readers shortly on the question of giving up church work for the theater organ field. Some church organists get very nervous when this subject is brought up. They are after better paying jobs, but the theater is so strange to them that they are downright afraid to make the jump. The letter mentioned above is on this very question: that of leaving church playing for picture work. I quote part of the letter:

Church Organist Writes Letter

"I have read with interest your page in the last MIRROR and shall follow it closely in future issues. I have been an organist here for quite a number of years and have recently become interested in picture playing, and have decided to cast my lot with the 'frat.' I am a Colleague of the A. G. O. and think I will have no serious trouble in doing the work. I have recently had the privilege of substituting for one of our players (picture) and of occupying the bench for half an hour or so in other theaters, and I find the work fascinating. Hardly a picture player here has ever had any church experience, most of them having adapted themselves from the piano. Very many of them play 'brilliantly' on the organ, but have a limited knowledge of how to handle it or of its resources. And some of them try piano tricks that are meaningless on the organ. They are nearly all 'left-footed' and use practically no real organ music, popular marches, songs, etc., being the thing. As to salary, in my case, I am interested in both that and the work, as the average theater player is making twice what the average church organist and professional teacher can command. I find perhaps the best 'intensive' training seems to be in hearing the various players at their work."

Problem in Picture Accompaniment

There is one problem in orchestral picture accompaniment, in big as well as small orchestras, that seems difficult of solution, and that is the failure for all the players to stop at the same time at the end of scene. This point may seem far fetched to a great many leaders, but when one has to listen to these very inartistic lettings-down on the part of a large body of players, it begins to wear. In the first place, if the scene just played is a pathetic one, an inartistic ending of the music spoils most of the effort that has gone before; the result is as if somebody had thrown cold water on the audience's emotions. There is a dull mental thud and one feels that the scene has just missed what a little care would have made it.

There are two ways of obviating this ending business. The leader can have his men die away into a nothingness of tone, or he can make it understood that the last beat after the signal all must stop. This latter method seems to be the one in vogue, but it is exasperating to hear a few violas wailing out after a new title is on the screen, and doubly so to hear a protesting grunt from a

bass fiddle, as if all of them were afraid of getting cold if allowed to stop between cues. It has been brought to my mind lately that there is scarcely enough rehearsal of the feature picture. In the rush of taking in the money much of the artistic gets lost. But I do not wish it understood that I am pessimistic about the outcome of picture playing. I am not; I am peculiarly optimistic because I already see a vast improvement. The past year has not been lost. Furthermore, I do not wish to harp on strings that cannot be tuned. The point I have brought up can be remedied very easily, and it doesn't cost a cent to do it. Why not do it, then?

Controversy Over Farrar Program

My recent quotation of a letter about the musical setting for Geraldine Farrar's great picture, "The Woman God Forgot," seems to have stirred up much interest in suggesting an ideal program for this film. An organist writes as follows: "It's a wonder to me that nobody used the rich score of *Aida* for parts of 'The Woman God Forgot.' Cutting out the horribly popular march and the *Celeste Aida* as being too obviously Italian, we have a dramatic score written for ancient Egypt and scenic settings very similar to those used in the *Aztec* picture. At pages 15 to 21 of the vocal score is a dramatic *Allegro* in E minor that can be made a corker on the organ. At the landing of Cortez I played *The Sword of Ferrara*. The deep significance of the scene at Montezuma's bier doesn't seem to be grasped by everybody. Not merely a man dead and the sorrow of a daughter are involved, but also the tragic ending of a wonderful nation. The dramatic *Lamentoso* from Tchaikovsky's *Pathétique Symphony* is tremendously effective at this point." Now, Mr. Manager, I would like to call your attention to the hard fact that

there are organists who are alive to the beauties of your feature, just as this man is. He is an enthusiastic player of pictures; he plays not for so much a week, but for the love of the work; and if you ever find a man like this to grace your organ or piano bench, wrap him in cotton wool over night, keep him out of drafts, and send him home at 30-cents-for-the-first-half-mile every night. His bread is scarce, but the managerial appreciation is scarcer.

"Reaching for the Moon"—(Arterraft)

A lyric theme, *The Moon of Omar*, Clarence Lucas, is a good number for the opening of this picture. At title "Our Hero," play a lively little composition by Spindler, called *Fresh Life*. This is obviously a good Fairbanks theme. At the reading of book play a soft tremelo until he wakes, then back to *Fresh Life*. At the title "That evening, Alexis calls on his one best listener," either return to *Moon of Omar* or play *Dolores* waltz, Waldteufel. The Rialto orchestra played Schuett's favorite waltz *A la bien amee* at this point. At Elsie's vision play another soft tremelo, or Jensen's *Murmuring Breezes*, until title "Alexis locates his new idol," at which return to *Fresh Life*, played softly. At title "Back to the sympathetic listener," either the Schuett or Waldteufel waltz, until title "Mother, if you were here," then play No. 3 from the Breil album. As Alexis packs his suitcase, play *Arlequinade*, Ganne, published by Ditson—until title "So Alexis got exactly what he wished," then the Breil No. 3. Continue until title "After dark," then agitato, loudly at fight.

At title "As our old friend" return to waltz, *Dolores*. At the title "In Vulgaria," play *Fete Bachique* by Neustedt, and at the arrival of Alexis use *Lorraine* March, Ganne, until struggle, then agitato. At title "The water fete," the Rialto orchestra played the *Bar-*

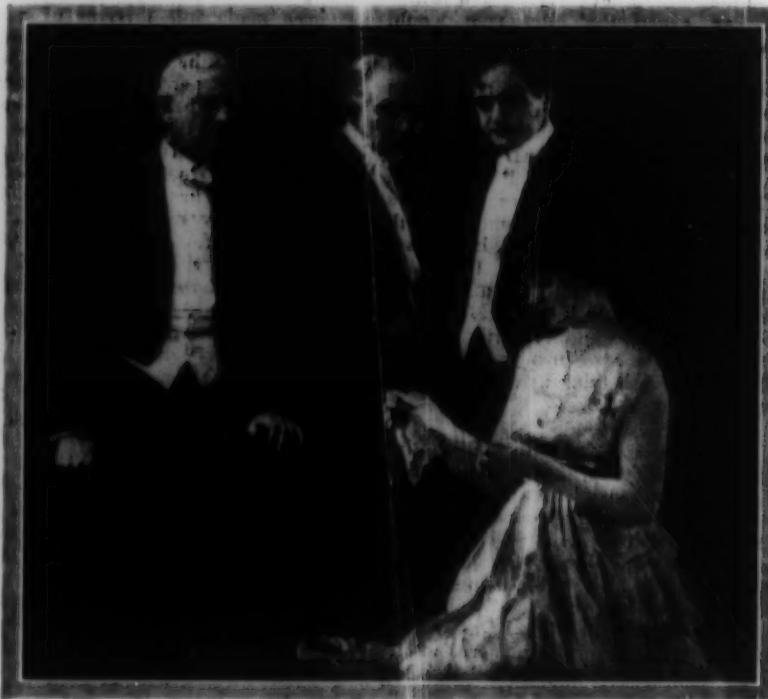
carolle from *Tales of Hoffman*, with one or two instruments playing in another key. This was a good burlesque on the scene. This can be done by the pianist or organist, or he can play the straight *Barcarolle*. However, use another agitato at explosion, going at once into Nos. 2 and 5 from the Breil collection. At title "On the way to the ball" title *Barcarolle* can be played again. At title "The Fete," use a majestic march, or Mildenberg's *Arabian Night* is good. The title "After the ball is over" will suggest what to play, going later into agitato at explosion, continuing until title "At Dawn," then a solemn minor march; *March Indienne*, Sellenick, will answer; and at the fight another agitato. As Alexis wakes a crashing chord, then the *Dolores* waltz until he telephones, then return to *Fresh Life*. This can be played to the end if desired, or a few measures of *Dolores* may be used at title "As the evening shadows fell," and then at the house in Jersey go into *Fresh Life* again.

"The Hungry Heart"—(Paramount)

A new composition, *Valzer appassionata* by Theodora Dutton, is a good number to add to the picture player's library, and it will answer to open this picture. As Nanny appears play *Pensees d'amour* by the same composer. As Mrs. Vaughan enters laboratory play *Elegie*, Massenet. At title "So a year passed," change to *Melody*, Friml, playing until title "Winch Vaughan," at which use a little waltz, *Valse Petite*, Neidlinger, published by Schirmer. Play until Courtney is alone, then the *Pensees d'amour* again. At title "And Courtney went back to it all," change to *Melan-colie*, Napravnik. At cue "Gallatin's work with me will take months," return to *Melody*. At title "But Basil Gallatin did not go," change to *Lament of the Rose*, Sonnakolb, published by Mills. Play an agitato at explosion, then into the *Lament* again. At title "Night watches," play Breil No. 3 until cue "My love!" then *Lament of the Rose* again. At title "When Richard Vaughan returned," go back to *Valzer appassionata*, and at title "The Crisis" change to *Pensees d'amour*, with an agitato at cue "Nancy can talk," following action. At cue "Mumsy, you forgot to kiss me goodnight," *Melody*. At cue "Daddy must go away," play *Lament of the Rose* until title "With lapse of time," *Salut D'Amour*, Elgar. At cue "I've another request," *Lament of the Rose* until cue "You must go!" then agitato, and at cue "I think we both understand" return to *Lament* to end.

Organ Compositions Published

J. Fischer & Bro. have just published six very interesting organ compositions, all of which will prove useful to the picture player. They are *From the South*, by James R. Gillette; *Elegie Romantique*, Roland Diggle; *Valerie Gavotte*, *Salvadora (Berceuse)*, both by Federlein; *Sunday Morning on Glion*, the favorite Bendel melody arranged by Stanley; and a *Fantasia* on a new setting of the *Battle Hymn of the Republic*, by Ralph Kinder. This latter is a fine majestic movement suitable for big scenes of a patriotic nature such as are included in many of the more important productions of the day.



SCENE FROM "THE CINDERELLA MAN"
Goldwyn Production Starring Mae Marsh

HIRAM ABRAMS SAYS THAT PRICE SCALE IS INADEQUATE

Head of Paramount States Prevailing Charges of Admission Are Insufficient to Meet Increased Cost of Production

Hiram Abrams, president of Paramount Pictures Corporation, who in company with General Manager B. P. Schulberg is touring the country, visiting exhibitors in important cities, and from them gaining new light on conditions daily, has presented his views regarding the admission price problem in a statement directed to the public, but which every exhibitor may read with profit. Mr. Abrams believes that increased admissions for picture theaters are justifiable, and says:

"We must realize that the entire economic standard of the country has changed and that the dollar no longer represents ten dimes but four quarters. It is war time. The dime has lost its buying power; and besides the cost of producing pictures has advanced in a startling degree. As a matter of fact from the beginning of the industry, the cost of producing has advanced steadily. A casual mental comparison between the 'movies' of several years ago and the photoplay of to-day will make this readily apparent.

Exhibitor Slow to Change

"In spite of this, the motion picture exhibitor has been backward in raising his own prices to meet this increased cost. This may be due, in a measure, to the fact that in the early stages of motion picture exhibiting there was a great margin of profit; the photoplay public of that day was content with a standard of production that would not be tolerated by the more discriminating patrons of the photoplay to-day.

"Having in many cases made fortunes in the pioneer days of the industry, the majority of these exhibitors were content to meet the increased cost of production out of their own pockets, working on a smaller margin of profit, or no profit at all. This condition became so serious eventually that a number of smaller theater owners were forced out of business. The 'nickelodeon' or five-cent theater, practically disappeared, and the minimum price throughout the country became 10 cents. Even this scale was not profitable. In most cases it simply meant that the exhibitor received no returns from his invested capital, and merely earned a livelihood for a salary. On the Pacific Coast, however, 15 cents has been a minimum charge even for theaters showing inferior productions, for some time, even prior to the tax levy.

Move for the Better

"Naturally enough, a condition such as that cited above could not remain in force for any length of time. About the beginning of this year another decided tendency toward increased admission prices was noted. The larger and better theaters increased their prices to a scale of from 15 cents to 75 cents and even a dollar. The movement spread rapidly, and of my own knowledge hundreds of theaters raised the scale of admission prices by from 5 cents to 20 cents, during the first half of the year, obeying the natural law of self-preservation in the face of constantly increasing producing and presentation costs.

"With the advent of the war and the soaring prices of the material that enters into the production cost of the films themselves, and the machinery necessary for the operation of the theater, the scale of prices heretofore in effect became impossible. Not only would the

theater owner be required to waive the returns of his investments, but he would not be able to earn even a living from his labor. A continuance of the prices in vogue would mean that hundreds of motion picture theaters would have to close their doors, an event which can only be regarded with the utmost gravity in the present wartime conditions, where moderate-priced amusements for the people are an absolute necessity.

Giving Much to Government

"The motion picture industry is the very last one to ask an increase for its product; clothiers, shoe manufacturers, magazine publishers and food distributors have already obtained an increase in the purchase price from their consumers, but the motion picture, which we include among the necessities of life, has waited until it could wait no longer. Our industry is being hard hit by taxes and there are more to come. It is giving a good deal to the Government and it must receive something in return in order to advance with the same rapid strides that have characterized its past progress.

"I have not the slightest fear of the industry's ability to indicate its justification to the public for this increase in the price of admission. From what I have already seen on my trip through the country, exhibitors in all parts have already made the increase and are receiving the support of their patrons in the movement. It is acknowledged that the motion picture theater offers the best and cheapest amusement that the public can buy during war time. It is giving education, enlightenment and entertainment to the great public. It has been a splendid medium for the Government's propaganda, both in connection with the Liberty Loan, the Red Cross and with Mr. Hoover's Food Administration.

"There is no reason why the photoplay follower should not wish to permit exhibitors throughout the country to continue in business, even if it costs 5 cents more for admission to do so. The only thing to guard against is an unfair increase—the possible effort of some one to profit by the country's condition in wartime."

AUTHOR ADMITS NEED OF SCENARIO WRITER

Rex Beach, Creator of "The Auction Block," Finds Him Indispensable

The creator of "The Auction Block" had never encountered, until he came into close contact with motion picture work, that odd genius, the picture dramatist. Having watched him at work and measured the results of his labors, Mr. Beach is ready to admit that he has his place.

There have been authors, motion picture men will tell you, who supposed that a director sat himself down with a novel, opened to the first page and began forthwith the creation of a picture drama by ordering his players here and there in the manner the story prescribed. These same authors, you will be told, sent piercing cries to heaven when a scenario writer laid profane hands on their books and set about to make them screen stories.

Rex Beach, as has been observed, is not of this clan. He is quite willing to acknowledge that the screen adapter fills a need.

"It is obviously impossible," he says, "to enact for the screen all of the incidents of a novel. That means that certain ones best adapted to picturizing must be selected. It means, too, that even some of these must be changed—and sometimes changed so that the man who wrote them in the original would scarcely recognize them.

"Though the motion picture camera has developed a wide dramatic field which had to be left untouched even on the stage, it has its limitations. The dramatic value of an incident in a story may have been developed to perfection in narrative, yet its character may be such that it is impossible to preserve this value on the screen. It is here that the scenario writer finds his true work.

"A good scenario writer should be able to so remake this incident that none of the force of the story is lost yet so that its technical shortcomings disappear."

CHANGE FILM TITLE

Walter E. Greene, president of Artcraft Pictures Corporation, last week announced that the title of the new Douglas Fairbanks picture now in the course of production has been changed from "D'Artagnan of Kansas" to "The Modern Musketeer."



Copyright, Lumiere, N. Y.
ETHEL CLAYTON
Chosen for Calendar Model

SHELDON PLAY FOR ELSIE FERGUSON "The Song of Songs" to Be Artcraft Star's Next Production

The motion picture rights to Edward Sheldon's play, "The Song of Songs," have been acquired by the Famous Players-Lasky Corporation for Artcraft release, according to an announcement by Walter E. Greene, president of Artcraft.

"Elsie Ferguson will be the star in 'The Song of Songs,'" said Mr. Greene, "which is a powerful sociological drama. The play was produced three years ago by A. H. Woods at the Eltinge Theater, and proved a veritable sensation. The adaptation for the screen has been made by Charles Maigne.

"Miss Ferguson has completed her work in 'Rose of the World,' which is another strong story in which her emotional acting will cause much comment, and has already started work on 'The Song of Songs.' The play is intensely human, and in film form should prove much more popular than the stage presentation. Motion pictures are the great popular amusement and entertainment of the masses, and in Lily Kardos, the daughter of a poor musician, which is the part played by Miss Ferguson, they will see a character who begins life's battle in the same manner as thousands of girls."

PETROVA DATE SET

First of Star's Pictures to Be Released Dec. 23

The Petrova Pictures Company announces that the release date of "The Daughter of Destiny," its initial production starring Madame Petrova, has been set for Dec. 23. "The Daughter of Destiny" was finished and ready for release on the date originally scheduled, but following a conference between the executives of the Petrova organization and the First National Exhibitors' Circuit, through the offices of which the eight productions in which the Polish actress will appear during the coming year are to be released, it was deemed advisable to withhold the film until all of the exchanges were in active service.

It also was decided to have the second Petrova picture completed and its successor in course of production, which they now are, before definitely fixing the release date of the initial offering. "The Daughter of Destiny" will be shown at the Rialto Theater, New York, and practically all of the First National Exhibitors' Circuit houses.



SCENE FROM "THE LOST EXPRESS"
Mutual Serial Starring Helen Holmes

AGITATION FOR FIFTEEN CENT COIN IS PUSHED BY FREULER

President of Mutual Corp. Wins Support of Big Business Organizations—Would Facilitate Trade

Men prominent in big business organizations, it is stated, are pushing the campaign for a fifteen-cent coin which was launched by John R. Freuler, president of the Mutual Film Corporation, his principal supporters being Edward Wise, president of the United Cigar Stores Company; S. A. Perkins, proprietor of the Tacoma Ledger and owner of seven coast newspapers; John G. Shedd, president of Marshall Field & Co., Chicago; Robert Mandel, of Mandel Brothers, Chicago, and Thomas J. Connery, of Pittsburgh.

"The plan to coin a fifteen-cent piece," said Mr. Freuler, "does not involve the abolition of any coin now in use but, the introduction of a new coin between the dime and the quarter in size. It would probably be a silver coin.

"There is a widespread demand for a fifteen-cent piece due in a measure to the rise in prices which has established a fifteen-cent price for innumerable small articles of commerce.

"For instance, in the department stores a huge volume of fifteen-cent articles is handled, the sale of which would be facilitated and perhaps heavily increased by addition of a convenient coin to the currency. In the cigar trade the need for a new coin is being particularly felt, but in no avenue of business is the necessity greater than in the motion picture field, since fifteen cents is rapidly becoming the standard admission price.

"The psychology of salesmanship recognizes as a handicap to trade the necessity for changing a quarter to pay a fifteen-cent bill, or for searching a handful of small change to extract the necessary nickel and dime.

"In many instances the prospective purchaser, unable promptly to lay hands on necessary change, passes on without making a contemplated purchase. This is more especially the case in department stores, where a customer's wait for change becomes an appreciable factor in the situation, but it is hardly less true of motion picture patronage or any other business in which the standard price of the commodity vended is fifteen cents.

"We once had a twenty-cent piece coinage, which was abolished because it too closely approximated the twenty-five cent piece in value, and the objection to that coin was well taken, but no such condition can be urged where a fifteen-cent coin is concerned, because it is now generally conceded that there is too great a gap between the ten and twenty-five-cent pieces to satisfy the interests of the trading public.

"A purchaser likes to run his hand into his pocket and be able to find the coin he needs for his small purchase. There is no good reason why this demand should not be fulfilled."

John G. Shedd said: "There is no doubt that the coinage of a fifteen-cent piece would go far to facilitate trade, and I regard the movement for such an addition to the existing currency as well taken."

Robert Mandel declared that "addition of a fifteen-cent piece to the coinage would prove of value in all lines of business and it would especially facilitate trade in fifteen-cent standard articles of which there are many handled by the large stores. I am strongly in favor of the fifteen-cent piece idea."

Mr. Freuler is receiving many endorsements of his suggestion. An organization of the interests principally involved to bring the matter before Congress in proper form is soon to be undertaken.

FAIRBANKS HELPS

Actor Lends Support to Raising Y. M. C. A. Fund

Not satisfied with selling a million dollars' worth of Liberty Bonds, Douglas Fairbanks is now at work encouraging Y. M. C. A. contributions, and started the new drive last week in Los Angeles by donating \$500.

It is his intention to personally communicate with every mayor in the United States, soliciting their help to make the new Y. M. C. A. campaign a tremendous success.



SCENE FROM "THE SEVEN SWANS"
Paramount's Christmas Fantasy Starring Marguerite Clark

PATHE SECURES "RUNAWAY ROMANY"

Marion Davies, in Much Exploited Picture, to Be a Christmas Week Gold Rooster

Pathe has acquired the rights to "Runaway Romany," the five-part feature starring Marion Davies which has had so much publicity during the last two or three months, and will release it as a Gold Rooster Play, December 23. It is felt that the picture will make

cr. In addition to this, large advertisements have been appearing weekly in the Illustrated Sunday Magazines, which have a circulation of well over a million.

Miss Davies is conceded to be one of the most beautiful of all the stage favorites of the day. She had a prominent part in "Oh Boy" at the Princess Theater in New York, and is now at the Century in "Miss 1917." A cast was selected, each member of which is well known. Among the players are Joseph Kilgour, who has been leading man for Emily Stevens and has been starred in many productions; Pedro de Cordoba, who has been leading man for Geraldine Farrar, Elsie Ferguson, and other stars; Matt Moore, who has been leading man for Mary Pickford; Ormi Hawley, who has been starred in over 200 photoplays; Gladden James of Pathe serial fame; Boyce Combe, the English actor, and William W. Bittner.

When J. A. Berst, vice-president and general manager of Pathe, saw the picture he felt that it would be an excellent attraction for Christmas week; that it would give to exhibitors something especially good in the way of box-office value, and all in all was a subject certain to please every class of audience.



MARION DAVIES
To Appear in Pathe Plays

a winning attraction for Christmas week. The advertising campaign in the Illustrated Sunday Magazines will be continued through December.

The story from which the picture was adapted was written by Miss Davies herself and was syndicated through some 40 newspapers, the first installment appearing on September 16. Among the papers publishing the story were the Boston Herald, Minneapolis Tribune, Memphis Commercial Appeal, St. Louis Republic, Louisville Courier Journal, Philadelphia Record, Rochester Democrat and Chronicle, Columbus Dispatch, Milwaukee Sentinel, Worcester Telegram, Providence Tribune, Dayton News, Des Moines Register, Buffalo Times, Washington Post, Detroit Journal, Toledo Blade, Newark Star-Eagle, San Antonio Light and Cleveland Lead-

BEST MATERIAL SAVED TILL LAST

Paramount Would Assure Continued Interest in "Who Is Number One?"

Paramount has taken particular care to make sure that "Who Is Number One?" the new Paramount serial starring Kathleen Clifford, will "hold up" to the very end, that the interest shall increase and that the picture shall therefore fulfill the prime necessity of a continued story of any sort, namely, that the interest shall be so tense that the reader or the theatergoer will wish to go back and see the next chapter.

Too many serials have started with a rush and interest has withered away toward the finish. Paramount has made sure that the pulling power of "Who Is Number One?" grows stronger in every reel and asserts that the fifteenth episode of the Anna Katharine Green serial is even better than any of the other fourteen. Paramount did not play its big cards at the start, preferring to make a picture that would pile up business for the exhibitor rather than make a picture that was like a skyrocket—fine at the start but dead at the finish.

In the eleventh episode of "Who Is Number One?" for instance, Kathleen Clifford is called upon to ride on the hood of a motor car pursuing a speeding train down the track. She lassos the train, ties it up to her motor car and goes hand over hand to the rear car of the train.

In the twelfth, "Number One" is exposed, but the story, instead of dropping there, becomes even more complicated and more intense. Pursued, after being kidnapped aboard a vessel by the conspirators, Kathleen, in the thirteenth, flees to the rigging of the ship and dives from the peak of the mast. In the fourteenth she swings on a rope, like a pendulum, across a street from one tall building to another, crashing through a window into a room where Graham Hale is held captive.

The fifteenth is a triumph. Nearly all of this episode was made at night in one of California's spring cloudbursts. The light effects and the photography are splendid, and the serial comes to an exciting finish in an automobile race through the night in the terrific rain-storm. The natural scenic effects of the latter are no less thrilling than the exciting climax.

CHARLES RAY PICTURE

"The Hired Man" Will Follow "His Mother's Boy," a December Release

Following the release of "His Mother's Boy," in which Charles Ray, the Thomas H. Ince star, in Paramount pictures, will be seen during December. "The Hired Man" is announced as the third photoplay in which he will be featured.

"The Hired Man" is by Julian Josephson. It is a story of New England life and includes among other features a typical country fair, the setting for which is said to be one of the most effective ever employed for a motion picture. Mr. Ray, in this play, will have a part that, while differing considerably from his previous roles, possesses qualities which make it exactly suited to the actor's talents.

The sympathetic quality of Mr. Ray's acting has endeared him to the great theatergoing public.

PATHE SECURES PICTURE RIGHTS TO POPULAR AUTHORS' WORKS

Successful Books and Dramas Will Be Made Into Photoplays to Feature Pathe Stars

In line with the company's big feature plans, Pathe has purchased a number of well-known books and plays by famous authors, and also several additional stories written by people trained in the motion picture field, for productions in which the big Pathe stars, including Fannie Ward, Irene Castle, Frank Keenan, Bessie Love and Bryant Washburn, will appear.

This list includes such names as the following: Fred Jackson, Michael Morton, Elizabeth Lee, H. A. Clark, Gilson Willets, Henry Kitchell Webster, Cyrus Townsend Brady, Sir William Young, George Randolph Chester, and others.

"For Sale," a play by Fred Jackson, and "Innocent" and "The Yellow Ticket," by Michael Morton, two of the biggest stage successes A. H. Woods has ever had, have been purchased for Fannie Ward, and it is expected that each of the three will surpass "The Cheat," in which she made such an impression. Fred Jackson, author of "For Sale," also wrote "A Full House," and his most recent play, "Losing Eloise," looks like an outstanding hit of the present theatrical season.

In "Innocent," Pauline Frederick made her biggest stage success, and Florence Read did likewise in "The Yellow Ticket." The three plays afford Fannie Ward three of the greatest roles ever assigned to a motion picture star.

For Frank Keenan, Pathe has purchased "Simeon's Shadow," by Elizabeth Lee, and "Loaded Dice," by Hilary A. Clark, both highly successful novels, giving Mr. Keenan roles of an intense dramatic nature. The scenario for "Loaded Dice" is by Gilson Willets, one of the best-known scenario authorities in the industry. "Simeon's Shadow" will be directed by Ernest Ward, producer of "The Vicar of Wakefield," "Hinton's Double," and other hits of the past year, who, it is announced, has just been signed by Pathe.

Henry Kitchell Webster's "The Painted Scene" has been purchased for Bessie Love and is being produced under the working title "Spring of the Year." Another story for Bessie Love is "Bessie, Beware," by Agnes C. Johnston. Cyrus Townsend Brady's "The

Cliff Dweller's Pot" and Sir William Young's "A Japanese Nightingale" have also been bought, but as yet no star has been assigned to them.

Three more A. H. Woods plays in addition to "Innocent" and "The Yellow Ticket," which will shortly be presented by Pathe, are "Wanted—Jim Bennett," "The Power of Money" and "The Other Woman." In the last named Peggy Hyland is the star. "The Other Woman" is the only story on this list which has been completed. The cast, hitherto unannounced, is: Peggy Hyland, Anna Lehr, Milton Sills, Forrest Robinson, William Parke, Jr., Charles Gotthold and Dell Boone.

Wallace C. Clifton's "The Frame Up" has been purchased for Irene Castle and is now in course of production under the direction of William Parke, with the hitherto unannounced cast as follows: Mrs. Irene Castle, Harry Benham, Warner Oland, Paul Everton, Helene Chadwick, J. H. Gilmore, Ethel Cooke, Berth Starkey, who played the part of the Spider in "The Fatal Ring," and this picture is confidently expected to prove the most successful of the entire Castle series.

For Bryant Washburn the company has purchased "Kidder and Ko," story by John W. Grey and scenario by Charles Sarver, and "Twenty-One," story by George Randolph Chester and scenario by Charles Sarver, who recently left Lasky to join the Pathe staff. For Baby Marie Osborne, a story the working title of which is "Any Home," by John W. Grey and M. Ramirez-Torres, with scenario by Lela Liebrand, has been purchased and is now in production.

In addition to these feature stories, it is stated that a serial by Charles Logue and Arthur B. Reeve and another by the famous French author Guy de Garamond have been obtained.

PAULINE FREDERICK IN ALLEGORICAL PLAY Paramount Star Will Have Title-Role in George V. Hobart's New Drama, "Jealousy"

A complete departure from her usual style of photoplay will be found in the forthcoming production of "Jealousy," a new allegorical drama written by George V. Hobart, author of "Experience," in which Pauline Frederick will have the title role. No production of recent months, it is said, offers greater opportunity for exceptional dramatic action, striking settings, and elaborate production.

The screen affords a field for the depiction of a story of this character of far greater scope than the limited confines of the stage provide. In this production the ingenious use of every new and, in many cases, unprecedented photographic novelties will render it exceptionally interesting. In the preparation of settings, the invention of the scenic artists at the studio has been taxed to its utmost. For example, there is shown "The House of Heavy Hours," a bizarre boudoir, with decorations indescribably weird and at the same time fascinating. As a contrast will be shown the "Garden of Delight" where the most exquisite examples of scenic investiture are employed.

Mr. Hobart some weeks ago engaged to prepare a number of original plays for Paramount and this is the first ex-



"THE AUCTION BLOCK" (Goldwyn)
Screen Version of Rex Beach's Powerful Novel

SUPPORTING MISS FISCHER

The complete cast of the American-Mutual production entitled "Molly Go Get 'Em" has been selected. This is the second Fischer feature, in which Miss Fischer will have a widely different role from any that she has yet done. True Boardman has been engaged by the American Film Company, which believes in having an excellent supporting cast. Emma Kluge has a prominent part and others in the cast are Hal Clements, Margaret Allen and Alfred Ferguson. Jack Mower will play opposite Miss Fischer, who as Molly Allison, a mischievous girl, manages to gather a remarkable amount of fun in life at the expense of a long-suffering family. Lloyd Ingraham will direct.

The temporary headquarters of the Commission on Training Camp Activities, Military Entertainment Service, are located at Room 7, 1520 Broadway.

STAR SHELLS USED IN GOLDWYN FILM Novel Lighting System in "For the Freedom of the World"

Night photography in motion pictures is one of the biggest problems that directors have to face. Until a year or two ago it was supposed to be impossible to make a good picture at night, and when the idea was broached of reproducing the battle front in France and showing a night attack the general comment was "impossible." The picture in question was "For the Freedom of the World," a patriotic spectacle produced by Ira M. Lowry, and now being distributed through Goldwyn channels.

As the full co-operation of the Canadian Government had been granted for the filming of this story of the famous American Legion of Canada, there were no difficulties regarding the thousands of men in uniform who were to appear. The only thing that worried anybody was photographing an attack at night.

After tests had been made and it was found that magnesium flares and every other trick of illumination known to the trade were valueless in lighting such a huge area, the director suggested that nothing on earth was quite so brilliant as the star shells used in lighting up "No Man's Land."

The Canadian Ordnance Department was communicated with, and permission obtained to use the necessary number of star bombs, trench rockets and fixed lights. The result is an accurate reproduction of war front conditions.

ONE RAY OF LIGHT Dramatic Mirror, New York City:

My Dear Sirs.—It surely is a pleasure to receive the weekly copy of *The Mirror*. In a theatrical sense, it is the one ray of light in an otherwise dark and downcast world.

We expect to leave for the other side within a few months. It will surely be a pleasure to have *The Mirror* follow each week. I am, very sincerely,

"Corporal" Arden E. Page,
Seventy-first Regiment Band,
Spartanburg, S. C.



Stage Photo Service
CLARICE SEYMOUR,
With Rollin Film Co.



OLGA PETROVA
In "Daughter of Destiny."

Editor Dramatic Mirror:

Dear Sir.—I have been a reader of *The Mirror* for many, many years, and a direct subscriber, too, and I don't want to miss a single issue. I found the current number, which I read last night, extremely interesting.
Joseph Neuman,
The Joseph Neuman Company.

O. HENRY ENTHUSIASTS

Admirers of Great Story Teller View Pictures at Special Showing

A distinguished gathering of New York literary personages attended a private showing of "O. Henry" pictures recently at Wurlitzer Hall under the auspices of General Film Company and Doubleday, Page & Co. Relatives of William Sidney Porter, as "O. Henry" was known in private life, friends, business acquaintances, newspaper and magazine editors, literary patrons, noted artists and some of the screen stars and directors who have helped to produce the "O. Henry" pictures, were represented in the assemblage, which was one of the largest and most enthusiastic ever drawn together to pay tribute to a beloved genius. Among the many notables present was Mrs. Oscar Caesare, the daughter of "O. Henry."

The greatest appreciation was caused by the showing of four favorite stories in screen form: "The Defeat of the City," a four-reel subject, featuring Agnes Ayres and J. Frank Glendon, under the direction of Thomas R. Mills; was the main offering of the O. Henry evening. Other pictures screened were "A Service of Love," featuring Mildred Manning and Walter McGrail, directed by John Robertson; "The Guilty Party," featuring Patsy De Forest and Frank Brule, directed by Thomas R. Mills, and "The Lonesome Road," featuring S. R. Jennings, Chet Ryan and Frances Parks, directed by David Smith. An intimate touch was given the evening program with special slides of newly discovered portraits and scenes from the life of "O. Henry."

FUTURE LOOKS BRIGHT TO LASKY ON RETURNING EAST

Vice-President of Famous Players-Lasky Corp. Is Enthusiastic Over Conditions at Coast Studios

Thoroughly imbued with the conviction that never before in its history has the Famous Players-Lasky Corporation been in a more satisfactory position, from every point of view, to carry on its extensive and continually developing business, Vice-President Jesse L. Lasky has arrived from California.

This was Mr. Lasky's first visit to the Coast since Thomas H. Ince and Mack Sennett became affiliated as producers and he has had a splendid opportunity of witnessing the expansion in producing activities as the result of the added facilities and the advent of these masters of motion picture work. Mr. Lasky took in every detail of the present and future arrangements at the various studios where the famous stars appearing in Paramount and Artercraft pictures are busily engaged, including William S. Hart, Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Dorothy Dalton, Enid Bennett, Charles Ray, George Beban, Wallace Reid, Jack Pickford, Louise Huff, Vivian Martin, Sessue Hayakawa, and others.

Finds Busy Studios

"I am perfectly frank to state," said Mr. Lasky, "that I am more enthusiastic over production activities in our organization, both East and West, than ever before. Arriving in California, I found our studios and those of the other producers releasing through Paramount and Artercraft, humming like bee-hives. I found a perfection in organization that was most gratifying. I saw with a clearer vision, perhaps, than at any previous time, the wonderful opportunities that lie before us and of which we are striving to take entire advantage."

"Returning to the East, I was again interested by the splendid system that has been perfected for economical achievement: for perfect distributing arrangements and for the collation of the vast amount of material that is constantly required to supply our producers with material for photoplays of the most modern quality."

"During my absence the details of my Eastern work had been handled admirably by Hugh Ford and Whitman Bennett, and from them I learned of the splendid work progressing in the studios, which are under the supervision of Mr. Ford. I was gratified to learn that Marguerite Clark is engaged upon a Christmas play, and that Pauline Frederick is completing George V. Hobart's fine allegorical drama. Another notable achievement is 'The Judgment House,' by Sir Gilbert Parker, produced by J. Stuart Blackton. I heard with no little satisfaction of the successful completion of Mme. Cavalleri's first Paramount picture and of the recent release and cordial reception of Ann Pennington's new picture; also of Elsie Ferguson's progress with 'Rose of the World' for Artercraft."

Attends Theater Opening

While in the West, Mr. Lasky had the pleasure of attending the opening of the splendid new California Theater in San Francisco, under the management of Eugene S. Roth. This great house has a seating capacity of 3,000 and represents a \$2,000,000 investment.

"The new California Theater," said Mr. Lasky, "is the finest motion picture house west of New York. Mr. Roth began his career as an exhibitor with the Portola Theater on Market Street, a comparably small house, but

with the profits he derived therefrom, he was enabled to erect this new and beautiful structure, which opened with an Artercraft picture, 'The Woman God Forgot,' featuring Geraldine Farrar."

"We are approaching the threshold of a new year," concluded Mr. Lasky, "and I have no hesitation in saying that personally I can see only success of the most flattering character ahead. Despite the present-day conditions, which are looked upon by some persons as fraught with uncertainty, to me there appear only indications of greater activity in our organization and the development of many cherished plans for even greater perfection in the production and distribution of the highest form of motion picture entertainment."

More Laboratories Needed

As evidence of the enormous increase in business that has developed recently, Mr. Lasky announces that it has been found necessary to erect an addition to the laboratories at the Lasky studio in Hollywood, California. This addition will accommodate a third projection room, drying and printing rooms, etc., and this will make it possible to turn out nearly a million feet of positive film per week.

One of the strongest evidences of continued and future motion picture prosperity, as seen by Mr. Lasky during his Western trip, is contained in the indications of continual advancement in exhibiting methods and in the constant addition of new and splendid theaters for motion pictures.

VITAGRAPH ADDS ANOTHER TO ROSTER

Albert E. Smith Will Direct Hedda Nova, Young Russian Actress, to Appear in Features

Albert E. Smith, president of Greater Vitagraph, announces that he has engaged Hedda Nova, the brilliant young Russian actress, on a long term contract and will star her in superfeatures to be produced under his personal direction. Hedda Nova will be recalled as the girl who created such a hit in the role of Belle Davis, the supposed negress, in "The Bar Sinister."

The announcement of the acquisition by Vitagraph of this young star is one of the most important that has come from the Blue Ribbon company's president in many months and equally important is his statement that he will assume personal direction of her features. Mr. Smith, pioneer of the motion picture industry and inventor of many of the photographic devices that have modernized picture making, has always given close personal supervision to every product of his company, and in many cases he has personally directed important features. However, the announcement that he is to get into directorial harness regularly carries special significance.

In selecting Mlle. Nova for special Blue Ribbon features exclusively, Mr. Smith seems to be inaugurating a new policy of this branch of Vitagraph productions. In the super-features hitherto made by the company he has employed stars of the regular program. It is understood that Mlle. Nova will appear in a number of features each year, with a splendid company, the subjects to be taken from big stories by noted authors. The first feature has already been chosen and Mr. Smith and the young actress began conferences on the script

DAUGHTER OF ARAB SHEIK IN "THAIS"

Mary Garden Casts Beautiful Arabian Girl for New Goldwyn Picture

Shortly before returning to the United States, to appear in the production of "Thais" which the Goldwyn Pictures Corporation has in preparation, Mary Garden visited many of the French military hospitals and camps. It was while on a visit to one of the latter that her attention was directed to an extraordinary type of Oriental beauty.

It was a young girl in whose face conscious pride of race was mingled with an unusual pathos, and Miss Garden made inquiries of the French officers who accompanied her. She was told that the girl was the daughter of an Arab Sheik, whose band had been attacked by roving Bedouins incited by the Turks. In the battle which followed this girl had been taken captive and was held as prisoner, when a detachment of Chasseurs D'Afrique met and defeated the Bedouins. The girl was brought to France with the family of one of the officers and was awaiting return to her native land at the time of Miss Garden's visit.

The rich Oriental scenes of "Thais" were still in her mind as she gazed on the girl, and these suggested the possibility of her use in the picture. Miss Garden sought and obtained permission of the military authorities and brought her to this country. She will appear in the forthcoming production of "Thais" and Miss Garden feels sure that the moving picture public will recognize this transported bit of the Orient. Her dark rich beauty will lend color to the settings.



Apeda, N. Y.
HEDDA NOVA
Young Vitagraph Star

ALLIED EXCHANGES PLAN MORE MEETINGS

Election of President Expected This Week—Decision of Majority of Members Will Be Final

A discussion as to whether their recently organized buying circuit ought to release subjects to its members regularly or only as often as attractive subjects could be secured on the market, marked the proceedings at the first formal meeting of the Allied Exchanges, Inc., at the Hotel Astor, Thursday, Nov. 22. The election of a president was postponed to this week, but it is understood that the man to head the organization has already been decided upon. The other officers are Fred Nixon-Nirdlinger, first vice-president; J. L. Friedman, second vice-president; Lynn S. Card, treasurer; A. J. Cobe, general manager.

Due to the fact that the Astor meeting of Thursday was the first of a series of conferences between allied members that will run through the week, *DRAMATIC MIRROR* cannot print a complete report of its proceedings. But an official of the organization said:

"We have had to arrange several meetings in order to suit the convenience of our members. They must come from all sections of the country, and we have laid out the meetings so that those who were best able to get away from their businesses this week could be on hand for the first session, register their views and immediately be off; while the sessions of the coming week are for members who could not leave their businesses the present week.

"I can say this much, as to our

policy: All members abide by the decision of a majority of members. At the meeting just concluded, we were equally divided on the question of whether the policy should be regular release or release according to when the New York buying offices 'closed' a sale. Numbers of our members thought that releasing at stated intervals had its advantages, on the advertising side, inasmuch as better preparation for handling each subject could be made, but some of us think we shouldn't be hurried into buying by a regular release system, but ought to take our time and purchase only under the best purchasing conditions, which of course gives the reviewing committee more leeway. This committee consists of Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson, and two more appointments are to be made. We necessarily will not announce the policy we have decided on until all our members have been heard from next week."

An informal dinner, given at the Astor after the meeting of Nov. 22, was attended by J. L. Friedman, I. E. Chadwick, K. E. Kemp, Eugene Felt, A. J. Cobe, Herman Rifkin, H. C. Kosch, Lynn S. Card, Robert Priest and others. It is likely that offices for the purchasing committee of the new organization will be announced to the trade soon, the present one in the Godfrey Building simply being a temporary headquarters.

KANE LEAVES FOR TOUR OF COUNTRY

General Manager of Select Pictures to Visit Large Cities

Arthur S. Kane, general manager of Select Pictures Corporation, left New York this week to make an extended trip in the interest of his company, visiting chiefly the cities in which the Select Exchanges are established in the central and midwestern territories. Mr. Kane's trip will carry him as far west as Omaha, as far south as St. Louis and as far north as Minneapolis.

At Chicago, which will be the first stop, Mr. Kane will be in conference with Fred Aiken, the manager of Select's Chicago branch. There have been a number of territorial changes in this district, and Mr. Kane will confer with Mr. Aiken concerning these.

Following his Chicago visit, Mr. Kane will proceed to Omaha, to which point Select's Des Moines exchange is going to be transferred. The object of the Omaha visit will be to look over the new location chosen for the Select headquarters in that city. In Omaha Mr. Kane will probably be joined by C. E. Shurtleff, sales manager for Select Pictures, who will also be on the ground at that time. C. W. Taylor, whose present headquarters are in Des Moines, but who will be in charge of the Omaha branch after the transfer is made, will no doubt join Mr. Kane and Mr. Shurtleff. A number of important changes in the management of Select branches are expected to result from the trip.



WIFE, N. Y.

MOLLY PEARSON
With Brenon Productions

which had rendered invaluable service in the exploitation of the films and presentation of Italy's message to the people of the Pacific Coast. Mr. Patch's attitude was upheld by the Italo North American Commercial Union, of Milan and New York, who hold exclusive rights for all official Italian war pictures which reach the United States.

The engagement of "The Italian Battlefront" in the Civic Auditorium has been made especially interesting and noteworthy by a violent controversy waged on the subject of using the Civic Auditorium for films—a thing unheard of in San Francisco up until the time Mr. Patch's managers approached Mayor Rolfe for the use of this splendid building for the official Italian picture.

AUTHOR AND MISS GARDEN FILMED

Anatole France and Star of "Thais" Meet on Screen

In "Thais," Goldwyn's forthcoming and most ambitious production in which Mary Garden will bring to the world of motion pictures the character she has made famous to the smaller public of the opera, an attempt will be made to bridge cinematographically the ocean lying between Miss Garden at the Goldwyn Studio and Anatole France, the author, in his study in Paris.

With this end in view, a French moving picture photographer has been charged with the important task of visiting M. France and filming him among his books. The author will come toward the edge of the picture, and hand out of the imaginary frame into the supposed grasp of Miss Garden the volume of "Thais."

Then in Fort Lee a parallel picture will be taken of Mary Garden receiving a book from some one outside the frame, and voicing her pleasure. When the two scenes and titles are thrown upon the screen at the beginning of "Thais," the effect visually will be the bestowal by M. France, upon Miss Garden of a copy of "Thais," and, although no attempt will be made to simulate double exposure by running the two films simultaneously, the effect will, however, be calculated to establish a certain connection in the minds of the audience and visualize both the creator of "Thais" and her interpreter in a gracious exchange of compliments.

"LADY ROSE'S DAUGHTER"

The Empire All-Star Corporation announces that it will make as its next release at the American Film studio in California, Mrs. Humphry Ward's "Lady Rose's Daughter."

ITALIAN PICTURE IN SAN FRANCISCO

Patch War Film Is Presented Before Large Audience in Civic Auditorium

SAN FRANCISCO (Special).—The sensation of the week was the first official war film of the Italian Government, known as "The Italian Battlefront," which was unfolded Nov. 24 in the immense Civic Auditorium here, before an audience of several thousand people, including Mayor Rolfe of San Francisco and many other dignitaries.

The engagement was made especially notable because it was stated on the night before the opening of the film that the entire net proceeds were to be turned over to the fund for Italian refugees now being collected in this country. This announcement came

from William Moore Patch, president of the Fort Pitt Theater Company of Pittsburgh, which controls the official Italian war films for the United States. Mr. Patch, who is on close touch with the Italian situation, declared that the heroic stand of the Italians against the Austro-German armies had caused the sacrifice of more lives than the bloody battle on the Marne in the early days of the war. As a result there was wide-spread suffering and bereavement in Italy.

For his part, he said, he did not care to make any profit in San Francisco, where there was a large Italian colony,



SCENE FROM "FEET OF CLAY."
General Film Featuring Leona Lorraine and Barney Perry.

WOLBERT COMPLETES PICTURE

William Wolbert has completed the filming of "The Eighth Great Grand Parent," featuring Nell Shipman and Alfred Whitman for Vitagraph, and is preparing for his next production, "Cavanaugh, Forest Ranger." Hamlin Garland wrote the story.

SECOND WOLFFVILLE PICTURE

"The Tenderfoot," the second picture made from the Wolffville tales of Alfred Henry Lewis, is announced by Albert E. Smith, president of Greater Vitagraph, as the Blue Ribbon feature for the week of Dec. 3. This, like "Dead Shot Baker," was directed by William Duncan, who also plays the star role. Carol Halloway appears opposite him.

Incidentally, the Big V. comedy feature for the same week will be "Spooks and Spasms," written and directed by Lawrence Lemon, who also plays the leading part.

FRANK MARION LEAVES

Frank J. Marion, president of the Kalem Company, is the first member of the American Cinema Commission appointed for foreign service to depart for the scenes of activities. Commissioner Marion, who was designated by the National Association of the Motion Picture Industry as one of the three commissioners to represent the Committee on Public Information, of which George Creel is chairman, left recently for Washington for a final conference with Government officials before proceeding to Havana, Cuba, from which port he will sail immediately for Spain.

NEW ANGLES FOR THE EXHIBITOR

EARLY SPACE RESERVATIONS INDICATE BIGGEST EXPOSITION

Hartmann Will Return to Chicago to Look After Interests of Western Exhibitors—A Representative Show

Fred W. Hartmann, Eastern representative of the Motion Picture Exposition which is to be held in Grand Central Palace, Feb. 2-10, has been in New York the past few weeks working with Secretary Frederick H. Elliott, of the National Association of the Motion Picture Industry on matters pertaining to the exposition. Mr. Hartmann will return to Chicago Dec. 1, after which time he can be reached at his headquarters, 1416 Masonic Temple. He will be in a position to look after the interests of Western exhibitors and exhibitors between that time and the opening of the exposition. In the meantime, he may be addressed at the New York headquarters, 805-6 Times Building.

While in New York Mr. Hartmann conferred frequently with Sam Grant, who is in direct charge of the exposition and who will also assist Mr. Elliott in preparations for the New York show. All of these executives are highly elated over the prospect of a big exposition thoroughly representative of the industry.

A large amount of space on the main floor of the Palace has already been sold, many of the larger companies included, while more than half of the applicants are new

exhibitors. From the manner in which space has been contracted for to date it appears that three floors of the Palace will be required to house the exposition.

Numerous plans have been talked over to make the coming exposition unique and interesting to the general public from many standpoints, while the trade naturally cannot help but be interested. It is a well-known fact that the most successful big industrial exhibitions held in Grand Central Palace are those which do not appeal merely to the allied trades they represent, but to the general public as well.

As Manager Elliott remarked last week: "It must be borne in mind that the general public is a wonderful advertising medium. The most successful exhibitions are those that the man on the street finds sufficiently interesting to go home and talk about and say to his friends: 'You ought to go down and look at that show.' It is really worth while seeing." When an exhibition is received by the public in this manner the industry which it represents rises in prestige in the minds of the public, and the bigger prestige given the industry, the more successful it becomes.

PROSPECTS FOR BALL GOOD Foremost Stars Promise to Attend Event at Terrace Garden

Arrangements have been completed for the Motion Picture Exhibitors' Ball, to be held at Terrace Garden, Dec. 7, under the auspices of the Manhattan Local Exhibitors' League. An orchestra of sixteen pieces will furnish dance music in the main ball room. A jazz quartette of colored musicians and entertainers will provide dance music and singing in the upper annex ballroom.

Invitations have been sent to all the motion picture stars and already a great many of them have accepted and promised to be in attendance. Most of the producing and distributing companies have subscribed for boxes. This will be the only exhibitors' ball in New York City this season and the indications are that it will be well attended.

HOFFMAN FORCE INCREASED

Moving steadily to build the most efficient organization possible, M. H. Hoffman, Inc., is adding to its sales executives by securing men of seasoned experience and judgment to direct the various Hoffman-Four-square Exchanges.

The newest member of this independent distributing concern is A. G. Buck, who takes charge this week of the Philadelphia office. Mr. Buck has managed the K-E-S-E Philadelphia exchange for the past year, and his activities and success have made him prominent in that territory.



FRED P. ELLIOT

Manager of the Clinton Square Theater, Albany, one of the most popular houses devoted exclusively to motion pictures.

NOVEL LOBBY DISPLAY

Mutual Follows New Line in Advertising Miss Minter

Mutual has devised a novel lobby photo display, the first of which will be issued with "The Mate of the Sally Ann," the Mary Miles Minter production released Nov. 26. Two 22 by 28 inch photos will be added to each set, one of them a portrait of the star and the other a scene from the production.

In working out the sets an entirely new process has been used which has resulted in a striking pictorial effect. The lobby display has been heretofore a "close-up" proposition from an advertising standpoint. The new Mutual lobby photos will not only attract people from a distance, serving the function of a poster, but at the same time present a photographic realism.

FILM WEEKLIES MERGED

The two weekly publications issued by Paramount Pictures Corporation and Artcraft Pictures Corporation—Paramount Pictures and Artcraft Advance, have been merged into one magazine, and will appear weekly hereafter under the name of Progress-Advance.

The new publication numbers twenty pages and will contain, as heretofore, material of interest and value to all motion picture exhibitors, and more particularly those showing Paramount and Artcraft pictures.

PHYSICAL CULTURE FILM

The Barnard Macfadden "Physical Culture Screen Magazine," issued by General Film Company, has already established itself as a high grade program feature. Many bookings have been received for the first time, chief among which is that of the New Grand Central Theater of St. Louis, reported by H. E. Elder, branch manager for General Film. Each month's issue of the "Physical Culture Screen Magazine" will be shown for a week in this theater, which features only high class productions.

USE MINIATURE TRAIN

The motion picture industry has evolved a new epoch in the field of advertising by exhibitors and this applies strikingly to theaters exploiting Helen Holmes in her new Signal Mutual mystery serial, "The Lost Express." Lobbies representing railway car interiors, depots, round houses and engine cabs have been photographed and sent to the Mutual office.

But the most novel appeal, especially to young folks, was the attractive display arranged by one theater. This consisted of a miniature railway, tiny engine and train, the track going into a tunnel. By a clever arrangement the train returned underneath the track unseen, at short intervals, each time a sign appearing reading "What becomes of 'The Lost Express'?" See the solution in the story shown here every Friday.

BILLBOARD CAMPAIGN FOR SERIAL

Twenty-four Sheet Posters to Be Issued in Conjunction with Vitagraph's "Vengeance—and the Woman"

A nation-wide billboard campaign in connection with "Vengeance—and the Woman," the new fifteen-episode Vitagraph serial, will begin early in December. Arrangements have been made to post twenty-four sheets in all towns of 10,000 population and upward between Dec. 15 and Jan. 1 and after the later date posting will begin in towns under 10,000. Mr. Irwin declares that the company proposes to cover twice as many stands as were covered in the campaign for "The Fighting Trail," double and in many cases triple the amount of space being leased all over the country.

The twenty-four sheet, Vitagraph officials believe, is one of the most effective ever gotten out in conjunction with a serial. It is printed in five colors, the background being exceptionally light and bright so that the figures and the lettering stand out sharply. William Duncan, star and director, and Carol Hallaway, heroine of the serial, are the dominating figures of the picture presented on the sheet. The lettering on the twenty-four sheet describes "Vengeance—and the Woman," which was written by Albert E. Smith, president of

Greater Vitagraph, and Cyrus Townsend Brady, as "A Stupendous Melodramatic Photoplay Serial." At the bottom of the twenty-four sheet, in the left hand corner, a space is provided in which the exhibitor may snipe the name of his theater and the date of the serial's showing. In addition to posting these thousands of sheets, Vitagraph has arranged for a surplus of them to be given free to exhibitors who desire to supplement the posting in their immediate neighborhoods.

To assist exhibitors in "putting over" the serial, the company is preparing a fifty-page plan book covering the entire period of the serial's run. This book contains, in addition to reproductions of paper, slides, banner, star cuts and advertising cuts, a complete novelization for newspaper use and specially written press matter for each episode. Casts and synopses for program use also are provided and in addition a complete music key. An innovation in respect to the musical helps in the book is a reproduction of the main themes in actual music sheets. This is believed to be the first time that music sheets

have been included in a campaign book for a motion picture, its value lying in the fact that the orchestra leaders, organists or pianists, as the case may be, are provided with the music free of charge and are assured of a complete musical score for the period of the serial. All of the music suggested in connection with this serial, as in the case of Vitagraph's regular features, is non-taxable. Vitagraph has been the leader in providing music which is free from tax.

CHANGES POLICY TO BOOK "ZEP" FILM

Manager of Newark Theater Prepares for Strong Publicity Campaign

Thomas H. Ince's new spectacle, "The Zeppelin's Last Raid," the initial release of the U. S. Exhibitors' Booking Corporation, has won the distinction of being the first production for which the management of the New Newark Theater, the leading house devoted to motion pictures in New Jersey, has broken its long established policy.

The Newark Theater, which is under the management of Max Spiegel and his associates, is fashioned along the lines of the Strand Theater, New York, of which the Spiegel interests are also the owners. It was opened last September and is one of the biggest theaters in the East. Since its opening, the Strand has shown productions of only one concern and in order for Mr. Spiegel to present the new Ince spectacle it will be necessary for him to shelve another important subject. However, after viewing "The Zeppelin's Last Raid" at a recent showing, Mr. Spiegel was so impressed with its timeliness and money-getting qualities that he decided to book it even if he had to break his policy.

"It is not often that the exhibitor has an opportunity to book a production of such box-office value as 'The Zeppelin's Last Raid,'" declared Mr. Spiegel.

Mr. Spiegel is devising a comprehensive advertising drive for the Newark run. The campaign will provide for the liberal use of newspaper space in many Essex County journals, and he also will bombard the populace from billboards scattered throughout the Newark district.

WEEK IN PITTSBURGH

After a week of spirited bidding, the management of the Cameraphone, one of the largest picture theaters in Pittsburgh, has obtained first run on the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid." The Zep production is being run for a week at the Pittsburgh house.

GETS BIG MONEY

Sam Parrish, of the Picture Theater, Huntsville, Tex., says in a letter to Pathé: "Les Miserables" got us the money. We did just about twice as much on it as I thought I would when I booked it. The people were all well pleased. Wish I could get one as good every week."



LOBBY DISPLAY FOR "BABY MINE" How One Exhibitor Prepared for Goldwyn Picture

OPEN MARKET



STATE RIGHTS

BRENON'S "FALL OF ROMANOFFS" TO HAVE COUNTRY-WIDE SHOWING

Ilidor Increases Interest in Story of Russian History by Personal Appearances at Theaters

"The Fall of the Romanoffs," Herbert Brenon's big historical drama, depicting the birth of Russian freedom, will soon be seen throughout the United States. No film production, since the very first silent drama, has come to the film fans of the nation under more sensational auspices.

"The Fall of the Romanoffs" will reach this country at the psychological moment. Montreal and Toronto have been viewing the production, and a Washington engagement follows, while immediately afterwards the picture will be shown throughout New York State. At the same time the various territorial allotments outside of New York are being rapidly arranged. By the early part of 1918 "The Fall of the Romanoffs" will be on the screens of theaters from coast to coast.

The swiftly changing developments in Russia, accumulating in importance since the outbreak of the world war, have reached a point of absorbing national interest. The Russian crisis is the one big thing of the hour. "What is Russia going to do?" is being asked from the Atlantic to the Pacific. While the interest is at white heat, "The Fall of the Romanoffs" is coming to the public.

Already two cities of America, Montreal and Toronto, are seeing "The Fall of the Romanoffs." Business has been tremendous. The St. Denis Theater of Montreal has been smashing every record. This is taken as an admirable indication of what "The Fall of the Romanoffs" will do elsewhere.

On Dec. 2 the production will open for a two weeks' run at Thomas Moore's Garden Theater in Washington. The capital showing was arranged through J. D. Williams, manager of the First National Exhibitors' Circuit, of which Mr. Moore is a prominent member. The opening Washington showing will be a gala affair, the various national executives, legislators and diplomatic representatives being present.

Sergius Trufanoff, otherwise the Monk Ilidor, will appear at the Washington Garden Theater showing, giving audiences an opportunity to see the man who brought about the downfall of Rasputin, the Emperor's illiterate advisor. Ilidor gained his power with the Czar Nicholas through his ability as an orator. He is a speaker of remarkable sincerity and impressiveness.

HATCH BUYS "WHIP" FOR THREE STATES

Drury Lane Melodrama to Be Exploited Along Circus Lines

J. Frank Hatch has purchased the Ohio, Pennsylvania and West Virginia rights to the very successful Maurice Tourneur production of the Drury Lane melodrama, "The Whip."

Mr. Hatch's plans for exploiting the picture are unusual in that he is to show it as he would a circus. He will carry his own tent, seats, orchestra and lighting system, and will be independent of all theaters in the towns he selects for showing the picture. Mr. Hatch knows what the public wants because he has made it his business for the past twenty years to study the public taste. He became interested in "The Whip" when he saw the business the picture was attracting at his own motion picture theater in Newark, N. J. He immediately got in touch with Hiller and Wilk, sales agents of the Paragon Film, Inc., and closed for the three states mentioned.

Mr. Hatch's years of training in the amusement world told him that he was buying a tested success when he bought "The Whip," and he showed his keen sense of value when he picked such a fertile field as the states of Ohio, Pennsylvania and West Virginia to exploit.

REPORTS GOOD BUSINESS

Despite the business depression at present harassing the New England theaters, Nathan A. Gordon, directing head of the Globe Feature Film Corporation and the Gordon chain of theaters in that district, has sent word to Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, that "The Zeppelin's Last Raid" has done a record business at the Scollay Square Olympia Theater, in the heart of the Boston theatrical district.

He does not speak English, his remarks being interpreted. Ilidor has just appeared at the St. Denis Theater in Montreal, where he was given a sensational reception.

S. J. Bergman, in charge of the selling end of the New York territory for "The Fall of the Romanoffs," announces that the production will be launched in this field on Jan. 8, with a state-wide premiere. At least twenty theaters will show the subject simultaneously during the week. Mr. Bergman expects that over 1,000,000 film fans will see the production before the end of the first week.

GOOD BOOKING PROPOSITION

According to Colonel William E. Condeil, of Condeil & Greenfield, who purchased the Texas, Oklahoma, Arkansas and Louisiana State rights to "The Deemster" less than three months ago, the returns on the investment have been most gratifying. He states that the picture has proven to be a remarkably fine booking proposition, attributing the fame of Hall Calne, the author of the novel from which it was adapted, as being one of the greatest assets.

BUYS "A COLD DECK"

Harry I. Garson, manager of Clara Kimball Young, acting in behalf of the Harry I. Garson Productions of Detroit, has purchased from the Triangle Film Corporation the W. S. Hart picture, "A Cold Deck" for the State of Michigan. Other big films will probably fall into Garson's hands, as he is negotiating for several features that are looked upon as marked successes.

WARDE TO HANDLE FOREIGN MARKET

Experienced Film Man Appointed to Represent Hoffman Foursquare

Foreign rights buyers, desirous of securing Hoffman-Foursquare pictures for their respective markets, will hereafter be able to get the best service possible through arrangements just completed wherein Reginald Warde becomes representative for the product. Mr. Warde and M. H. Hoffman reached an understanding last week, and already a number of foreign buyers are negotiating for "The Fringe of Society," "The Sin Woman," "The Silent Witness" and "Madame Sherry."

"As a particularly keen judge of pictures and their foreign values, Mr. Warde is also fortunate in having the confidence of the desirable purchasers of pictures who reside outside this country," said Mr. Hoffman. "This latter quality, which means so much in foreign distribution, is precisely what we have felt was required in the concern selected to represent us."

"Every motion picture purchaser hailing from another country knows that Mr. Warde insists upon giving him every consideration to which he is entitled. There will be no inflation of prices on Hoffman-Foursquare pictures available for foreign distribution. We want no more than a picture is worth in any territory, and it is this policy that is to be adhered to."

"Aiming for the establishing of permanent relations with every foreign buyer possible, Mr. Warde, and Mr. Key, sales manager for M. H. Hoffman, Inc., will work together to this end. What we do in this country for the exhibitor will be done for the man who wants a subject for a territory outside the United States."



TOUCHING SCENE FROM "EMPTY POCKETS"
Film Version of Rupert Hughes' Novel (Brenon)

"RAFFLES" READY FOR EXPLOITATION

Territory for First of L. Lawrence Weber Features Already in Demand—Trade Showing This Week

"Raffles, the Amateur Cracksman," was screened for the trade for the first time in the projection room of Joseph R. Miles, at 220 West Forty-second Street, Nov. 28. This is the seven-reel special production for which state rights buyers have been awaiting a screening for several weeks, but which has been delayed by Hiller and Wilk, Inc., who are handling the sale, until everything that goes toward making a successful presentation had been prepared.

Everything, including paper, lobby display, heralds and stills, have been delivered and may be seen at the Hiller and Wilk offices in the Longacre Building.

Beside the preparation for every sales assistance for the exhibitor and the purchasers of the state rights on "Raffles," Hiller and Wilk have prepared a schedule for a large advertising campaign and will continue for a long time not only during the selling campaign but after all territory has been sold in order that the purchasers of territory will have the benefit of trade advertising and trade publicity. "Raffles" is the first big special feature to be presented by the L. Lawrence Weber Photo Dramas, Inc., and is to be followed rapidly by other high-class productions.

Having secured the picture rights to the story, the producers secured a well-balanced cast. After much persuasion, John Barrymore agreed to return to the screen long enough to play the leading role in the picture, that of Raffles, the Amateur Cracksman.

The picture itself represents six months of concentrated effort on the part of Director George Irving and the investment of thousands of dollars in sets and costumes. "Raffles," as a novel, was one of the best sellers, and as a legitimate play it was

the sensation of the stage for several years. Notwithstanding that the first trade showing was not held until Nov. 28, some of the territory already has been disposed of by Hiller and Wilk. The Special Features Company of Knoxville, Tenn., has purchased the rights for the states of Georgia, Florida, Alabama and Tennessee, and the Dawn Masterplay Company of Detroit, Mich., has purchased the rights for Michigan.

"MOTHER" FOR RED CROSS McClure Picture to Be Shown in Aid of National Movement

Through the courtesy of McClure Pictures, which organization is offering "Mother" for state right distribution, the picture was shown Nov. 19 in aid of the present drive in behalf of the Red Cross movement. The Reverend William H. Jackson, a prominent clergyman and an active participant in the Red Cross campaign, was responsible for the presentation of the George Loane Tucker feature given at the club house of the Nassau County Red Cross Society at Oyster Bay, Long Island.

Mr. Jackson chose "Mother" for the promotion of the Red Cross campaign because of the intense human appeal contained in the picture starring Elizabeth Risdon and directed by Mr. Tucker.

A large gathering witnessed the screening of the picture, among whom were many prominent society folk and several leaders of the present movement which is giving material aid and comfort to the American troops now on the other side. The proceeds derived from the exhibition will help materially to swell the rapidly growing Red Cross fund.

CARLTON CONTROLS OGDEN DISTRIBUTION

Goldburg Disposes of Interest in Walker Films—Statement from Scowcroft

Albert Scowcroft, president of the Ogden Pictures Corporation, has issued a statement confirming the report that the Lillian Walker productions made by that company have been taken over for release by Carl E. Carlton, president of the Crest Pictures Corporation. The deal, which was initiated by Jesse J. Goldburg, sales and exploitation manager of the Ogden Corporation, not only includes the handling of "The Last of the Ages" and "The Grain of Dust," recently completed, but all the future productions in which Miss Walker was to have appeared for the Ogden Corporation. Mr. Goldburg held a contract and an interest in the Ogden Corporation, which were cancelled by mutual consent for a cash consideration. Mr. Scowcroft's statement follows:

Carl E. Carlton, president of the Crest Pictures Corporation, came in touch with our company through Mr. Goldburg in the sale of the foreign rights to the Lillian Walker productions. Mr. Carlton, desirous of extending his operations to the American market, resumed negotiations for the handling of the distribution of all the future Walker attractions, inclusive of the second release, "The Grain of Dust," just completed, and the transaction initiated by Mr. Goldburg was closed last week by Lester Park, vice-president of the Ogden Corporation, and myself.

The contract entered into disposes of the world rights to "The Grain of Dust," adapted from the novel written by the late David Graham Phillips, as well as the few remaining states left open on "The Last of the Ages." In short, for a cash consideration paid by Mr. Carlton, the amount of which must of course remain a secret, but which it may be stated runs near the six-figure mark, he takes over the sole distribution and negative rights to our productions.

Mr. Goldburg held a contract with our company as sales and exploitation manager which had about a year yet to run, and that contract, as well as Mr. Goldburg's interest in the Ogden Corporation, was by mutual consent canceled for a cash consideration.

While to some the closing of the transaction with Mr. Carlton may have been a business move contrary to Mr. Goldburg's interests, since it would necessarily terminate his connection with the company, as much as we desired to continue with him, yet Mr. Goldburg appreciated that it was the desire of the directors to enter into such a deal if it could be negotiated, particularly in view of the fact that the terms of the transaction are decidedly remunerative to the stockholders.

Lester Park will be associated with Mr. Carlton in the distribution of the Lillian Walker productions, operating from the present offices of the Crest Pictures Corporation in the Times Building.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Who Goes There?" Vitagraph; "The Hungry Heart," Paramount; "Over the Hill," Pathe; "The Judgment House," Paramount; "The Gift of Gab," Essanay

"WHO GOES THERE?"

Five-part Drama, Adapted from the Story by Robert W. Chambers. Featuring Harry Morey and Corinne Griffith. Produced by Vitagraph, Under the Direction of William P. S. Earle, and Released Nov. 26.

The Players—Harry Morey, Corinne Griffith, Arthur Donaldson and Mary Maurice.

POINTS OF INTEREST

A thoroughly absorbing story of timely interest that contains not a few thrills. The capable acting done by the featured players. Fine direction.

The screen interpretation of Robert W. Chambers' story, "Who Goes There?" has been done with such evident merit that it proves to be a picture of decided worth. Primarily, the original lends itself especially well to film adaptation, and it was only necessary to exert care in production and judgment in selecting the players to turn out a feature that, above all else, rivets the attention of the spectator to the screen from beginning to end.

Although the war plays a large part in the story, it is not the paramount issue of the plot, but instead provides an omnipresent background for a love theme. Kervyn Guild, an American of Belgian parentage, is trapped in Belgium at the outbreak of the war. The peasants, at the time the story starts, are suffering from atrocities at the hands of the invading Germans. Guild is the next to be shot, when the general hears that he is an American and stays his execution. Calling him to the headquarters, the general threatens death if the young man will not agree to go to London and bring back to Belgium a certain girl, whom he says is his daughter. The American agrees, and the balance of the picture is concerned with the return trip of the pair and the culmination of the love affair, which started almost at sight. There are a great many dramatic conflicts at various points in the journey.

The majority of the scenes are played between Harry Morey, who gives a distinctive and comprehensive performance of Guild, and Corinne Griffith, who is especially easy to look at and gives a concrete exhibition of acting talent. These two, with practically the entire weight of the production on their shoulders, carry it off to excellent advantage. The minor roles are played well. The direction is marked with uninterrupted continuity, atmosphere, good taste in the interior settings and pleasing exteriors.

"Who Goes There?" will not only interest any type of audience, but it will also cause no little amount of favorable comment. It is the kind of a picture people will talk about. F. T.

"THE HUNGRY HEART"

Five-Part Drama by David Graham Phillips. Featuring Pauline Frederick. Screen Adaptation made by Charles Maign. Produced by Famous Players Under the Direction of Robert Vignola. Released by Paramount.

The Players—Pauline Frederick, Howard Hall, Robert Cain and Helen Lindroth.

POINTS OF INTEREST

The picturization of a well-known novel. Pauline Frederick in an emotional role which affords splendid opportunity for impressive acting. Some pretty out-of-doors scenes. A popular type of photodrama.

A film adaptation of David Graham Phillips' novel, "The Hungry Heart," discloses a problem play of the "eternal triangle" brand. Pauline Frederick is seen as the neglected wife and has been given splendid opportunity for emotional acting, and, as usual, she makes the most of her material and gives an impressive performance. The picture, which starts at the usual ending of "and they lived happily ever after," has an excellent beginning and builds up its story logically and dramatically. There is but one fault to be found with the presentation and that is the inconsistency of its character drawing. The sudden change in the nature of the lover was, no doubt, necessary to bring about the happy ending, but nevertheless, it robbed the picture of its plausibility. However, this is but one error in an otherwise excellent production.

After the honeymoon days are over, Courtney Vaughan finds herself left to her own devices by a husband who insists upon treating her as a child. And, although she begs to assist him at his work in chemistry, he refuses and laughs at her college degree. When their son is born, she finds happiness until he reaches the age of four and no longer needs her constant attention. It is then that she is attracted to her husband's assistant and, during her husband's absence, succumbs. In a moment of weakness, the husband agrees to a divorce, but upon the granting of it realizes his love for her and acknowledges his share of the blame for having neglected her. He offers to share his laboratory with her as well as a complete devotion. Here the lover returns offering to marry her, but Courtney by this time realizes she loves her husband and is convinced of the unworthiness of the lover.

As Courtney Vaughan, Pauline Frederick acted with skill and understanding of the love-seeking wife. Howard Hall was excellent as the neglectful husband, while Robert Cain gave a splendid performance as the lover.

There were many exceptionally pretty out-of-doors scenes in which lakes, lawns and rustic summer houses and benches delighted the eye.

Exhibitors should find Pauline Frederick in a picturization of a David Graham Phillips novel an excellent drawing card. H. D. R.

"OVER THE HILL"

Five-Part Drama Featuring Gladys Hulette. Produced by Astra Under the Direction of William Parke and Released by Pathe, Dec. 3.

The Players—Gladys Hulette, J. H. Gilmour, Daniel Mason, William Parke, Jr., Chester Barnett and Richard Thornton.

POINTS OF INTEREST

The ingratiating personality and talent of Gladys Hulette. The capable acting of the rest of the cast.

Although Gladys Hulette is the featured player and "Over the Hill" was ostensibly written as a vehicle for her, it provides her supporting company with plenty of opportunities to distinguish themselves. It is

"THE JUDGMENT HOUSE"

Six-Part Drama Adapted from the Novel by Sir Gilbert Parker. Featuring Wilfred Lucas, Conway Tearle and Violet Heming. Produced by J. Stuart Blackton, Under His Personal Direction, and Released by Paramount.

The Players—Wilfred Lucas, Conway Tearle, Violet Heming, Paul Doucet, Crazy Thunder, Florence Deshon and Luciel Hamill.

POINTS OF INTEREST

An adaptation of a widely read novel by a noted author. The well-staged scenes representing a battle in the Boer War. The excellent acting of Wilfred Lucas.

Instead of the usual marital triangle, which has been hung upon our screens from almost every conceivable angle, "The Judgment House" embraces what might be called a marital square. Jasmine Grenfel, who was so graphically portrayed in the novel by Sir Gilbert Parker, from which this picture is adapted, is married and at the same time is beloved by two other men besides her husband. One of these men, Ian Stafford, had been engaged to her in the past, but had been jilted for Rudyard Byng, a powerful capitalist, whom she afterward married, and the other is her husband's secretary, somewhat of a weak non-entity. The author injected in the original characterization of Jasmine the note of

feature of his work are the battle scenes. They are capably staged, show ability in handling a large number of extras, and they provide distinct thrills. Mr. Blackton has arranged the interior settings in fine taste and has chosen the exteriors with an eye to beauty. The unique subtleties are a valuable addition and the clearness of the photography is of immeasurable value.

"The Judgment House" should prove to be a fine drawing card in any theater, but especially in the first-class houses, owing to the fact of its being an adaptation of a well-known novel and the popularity of the leading players. The author's name should have the most prominent display in the advertising. F. T.

"THE GIFT OF GAB"

Five-Part Comedy Featuring Jack Gardner. Produced by Essanay Under the Direction of H. D. Van Dyke. Released by Kleine System.

The Players—Jack Gardner and Helen Ferguson.

POINTS OF INTEREST

An amusing light comedy that will please both young and old. The experience of a boy fresh from college.

Essanay has released another film of the light comedy order in "The Gift of Gab." Though it contains no situations of striking originality, it has been fashioned to bring smiles and, in most cases it will accomplish its purpose. There were some extremely amusing scenes in which college boys figured. Later, when graduated, we followed one particularly active young man who, though not overshadowed with ability did possess a "gift of gab" that proved highly useful to him in acquiring the world's good things.

Jack Gardner played the young college student who won the football game and also succeeded in winning the heart of his room-mate's pretty sister. But upon broaching the girl's dad he learned that the salary he would earn could not even buy her one hat. There was nothing left for him to do but earn money, and big money—quick. Why not try invention? So when he reached home he explained his idea to his dad, but here, too, he found no encouragement, so he decided to put his invention to the test himself. He talked the townsfolk into subscribing to it. He talked a salesman into taking an option on it. He tried to talk the president of a railroad into accepting it, but here he met with failure. But so rapid had been his talk and so full of energy his personality that the railroad president did accept him for a salesman, realizing he had the great gift of gab so necessary for that position. He then hurried to his "girl," married her before she could remonstrate and started in selling things to people who did not want them.

Jack Gardner as the talkative young man put plenty of "pep" into his characterization and gave a thoroughly enjoyable performance. Helen Ferguson was the young girl.

There were some pretty scenes up in the mountains where the young people entertained. Throughout the spirit of youth was preserved.

"The Gift of Gab" will be found acceptable to audiences for its entertaining quality will be appreciated by those who love youth. Exhibitors should advertise it as a play dealing with college boys and their pranks. H. D. R.

"THE HIDDEN HAND"

Serial Written by Arthur R. Reeve and Charles A. Logue, Featuring Doris Kenyon. Produced by Pathe Under the Direction of James Vincent.

"The Island of Dread"—Episode 3

The Players—Doris Kenyon, Arline Bretty, Sheldon Lewis and Mahlon Hamilton.

POINTS OF INTEREST

The building up of the interest in the story. The fine acting. The exciting scenes of the escape of Doris and Jack from the Hidden Hand.

The third episode of Pathe's newest serial, "The Hidden Hand," fulfills the requirements of all good third episodes. It increases the interest in the story. During the first two chapters the packet, which contains the necessary means of presumably identifying Doris as the Russian nobleman's daughter, has been secured by the Hidden Hand. In this episode the girl is able to get it away from him for the time being. But when she and Jack Ramsey, a young secret service agent on the trail of the Hidden Hand, try to escape from the master criminal, they become separated. Ramsey is left bound and gagged on a desert island and Doris is again captured by the henchmen of the sinister villain. When Ramsey saw that he could not escape he had presence of mind enough to throw the packet in some thick bushes, and as the picture dissolves out at this point, the producers have brought about a large amount of suspense that will make audiences impatient for the next episode. F. T.



"WHO GOES THERE?"

Thrilling Screen Version of Robert W. Chambers' Novel. (Vitagraph).

not necessary at this time to go into why Miss Hulette is pleasing and wins our hearts. She always does. Also the work of the players who surround her is excellent. Among them are J. H. Gilmour, Daniel Mason, William Parke, Jr., Chester Barnett, Richard Thornton, and Paul Clerget, who in a minor role again distinguishes himself.

Frequently the interpretation of the various characters proves so interesting that it diverts our attention from some of the shortcomings of the story. For one thing it generally covers up what would otherwise be an appearance of a hurriedly concocted vehicle, and instead of the audience losing interest it will become engrossed. A word also should be said of the direction, which is of the best.

The story is simple and appealing, even if the plot mechanics are often apparent. Esther Winthrop on the death of her father, is thrown upon her own resources to eke out a living. She obtains a position on a small-town newspaper, whose editor has a penchant for "yellow" stories, and is assisted in getting them by the disolute son of the sheet's owner. When this young man secures a story that would start an unpleasant scandal and ruin the lives of one of her friends, the girl burns up the edition which contains it. It turns out in the end that this act has won the support of a man who is in a position to place large advertisements, which so pleases the owner of the paper that he presents one of Esther's co-workers, with whom she has fallen in love, with a share in the paper, enabling them to get married.

"Over the Hill" will fit in any program, but its widest popularity will be reached in community theaters. Miss Hulette's name should be displayed prominently in the advertising. F. T.

utter irresponsibility which marked all her actions, and in the screen version this has been retained to a degree, making an interesting psychological study.

The story covers a long period of time and consequently it becomes necessary for the producers to present mere flashes of what was handled more connectedly in the book, but once the story settles into its stride, eliminating the need for episodic procedure, the spectator is held in the grip of a problem that seems unsolvable and one that is far too involved to present clearly here. Finally, after experiencing many frivolous changes in her affections, she finds her own mind and realizes, when Stafford has been killed in the Boer War and Byng has been mostly to blame that she was unhappy in her married life.

Some excellent acting is done by Wilfred Lucas in the role of Rudyard Byng. At all times he conveys the power of the man and the underlying weakness of his character, giving to the part every ounce of his ability and drawing a characterization that is vital and interesting to watch. Conway Tearle, who is not called upon to exert his talent at any great length, does what is required of him in a polished and efficient manner. Violet Heming, who is given a continuous opportunity to display her remarkable beauty in the role of Jasmine, is required to run the gamut of emotions. In practically all instances she rises to the occasion. Crazy Thunder, an Indian, gives an excellent performance of a Boer spy, and Florence Deshon and Paul Doucet make themselves prominent in small parts.

"The Judgment House," which is the initial release of the new series of J. Stuart Blackton productions on the Paramount program, was produced under Mr. Blackton's personal direction. The outstanding

INCE PURCHASES STUDIO PROPERTY IN CULVER CITY

Rothapfel Is Interviewed While in Los Angeles—Changes Among Directors and Players on Coast

By M. E. M. GIBSON.

LOS ANGELES (Special).—Culver City has again been chosen by Thomas H. Ince for the Ince Aircraft studios, and eight acres have been purchased on Washington Boulevard near the Triangle studios. Work will commence almost immediately on the buildings and stages. Enclosed and open stages will be provided, and every known scientific and efficient aid to modern picture making will be installed in the new studios. The buildings will be of concrete and provide spacious administration rooms, laboratory buildings and dressing rooms. Experts in photographic work have been in the East for Mr. Ince gathering data and buying new equipment for the laboratory, which will be one of the most elaborate and complete on the Coast.

S. L. Rothapfel has been a visitor in Los Angeles, leaving No. 19 for northern California to address the San Francisco Press Club.

Interviewed, Mr. Rothapfel stated he had not come to California on business, but to rest and cure a cold, but that most of his day was spent in consultation with T. L. Tally, vice-president of the Circuit. Marie Dressler was hostess at a dinner party for Mr. Rothapfel and Joseph Hiter, and many studios were visited during the week spent here. Asked if any arrangement had been made with other stars or companies than Charlie Chaplin for pictures for the circuit, Mr. Rothapfel stated that nothing in this way had been done in Los Angeles, and further emphasized the matter by saying that the circuit would in no way endeavor to determine the ideal of the producer or exert any influence in the matter of the sort of pictures to be produced. He expressed the belief that to try and establish an ideal for the maker of pictures was to abolish the first and most essential requisite for good pictures, and that the circuit would in all probability announce in a few weeks the coalition with one of the largest companies that would provide for a number of pictures for the circuit. Mr. Rothapfel stated that each and every producer had to allow his own ideal in the art of picture producing, and if the star and the finished picture were of the high standard established by the First National Exhibitors' Circuit, that they would be more than welcome for their theaters.

Invitations have been issued for a dance to be given in honor of Roscoe "Fatty" Arbuckle at the Balboa studios, Long Beach, Nov. 28. H. M. and E. D. Horkheimer are the hosts, and the event will mark the completion of their new "light" stage, which is one of the finest of Los Angeles studios.

Tsuru Aoki, the little Japanese player, auctioned a Japanese spaniel at the Los Angeles Kennel Club show, proceeds to be given to Red Cross work. A staunch patriot, Miss Aoki sold one of her own pets, which brought in quite a sum.

Willatt in Trouble

Filming scenes for a story in which Rosemary Theby and Margery Bennett play the leading roles, Irving Willatt was arrested and his entire company with him during the past week. Photographing scenes within the boundary lines of Fort McArthur at San Pedro, Mr. Willatt was getting some scenes of Chinese smugglers when soldiers from the fort, under the command of Colonel Light, made the arrest, confiscating the camera. The film was developed and printed, and after being reviewed by officers at the fort, was returned to the company with the admonition not to photograph on Government property. The necessary scenes had been taken, however, and Mr. Willatt, in return for the courtesy, ran "Son of His Father," the recent Charles Hay picture, for the boys at the fort at their own open air theater.

Cecil B. De Mille has returned from Canada and a successful hunting trip. Work will begin almost immediately on a big feature production.

A movement is on foot, headed by California motion picture producers, to turn to account the waste time of artists and others in Red Cross work. Materials will be provided, and while not actually employed in the making of pictures, those waiting for scenes will knit, roll bandages, and do the hundred and one things helpful to our soldiers in France and in the training camps. Mrs. Jesse L. Lasky has volunteered her services in organizing the departments at each studio and placing competent people in them to instruct in the work.

Middle West, West and Western are descriptive of the three Roscoe Arbuckle releases, one now being cut by the comedian, the second under production and the third in preparation for production. "A Country Hero" is the title of the West picture, and cowboys and horses are being rounded up for the forthcoming Western.

Anna Little is to be Wallace Reid's leading woman in New York, where Mr. Reid will make several pictures following his tour of the larger cities between Los Angeles and the metropolis.

Chet Withers arrived in Los Angeles and will be associated with D. W. Griffith. George Siegman will also be of the Griffith forces.

Roscoe Barnard, the original "Madame Butterfly," and wife of Lou Anger, manager of Roscoe Arbuckle, will play the latter role

during the Winter, where as Mrs. Anger, in a Long Beach bungalow, she will preside over her husband's home. Miss Barnard has recently been at the New York Hippodrome, where she was singing in "Cheer Up."

The ball of the Motion Picture Directors' Association promises to eclipse even previous dances given by that association. It is to be held Thanksgiving night at the Hotel Alexandria, and will be a dinner dance. Invitations have been issued and acceptances have been mailed by many of the stars and others of importance to the industry.

Directing Louise Lovely

Edgar Jones is to direct Louise Lovely for Universal. Mr. Jones is responsible for the direction of "Who is Number One?" the Paramount serial, as well as many other screen successes.

Marin Sula has returned from her home in Marin County, California, where she was called on account of the serious illness of her mother, who has recovered and is with her daughter at her ranch in Glendale.

Rather sudden was the departure of Anna Luther for New York City during the past week. Miss Luther had just played the leading role in the Authors Photoplay Company's feature production under the direction of Frank Beal.

N. D. Smith, who has been in Los Angeles for the past few weeks, during which time he interviewed many motion picture stars, has returned to New York City. Previous to his departure, however, he signed Fay Tincher on a long term contract to appear in comedies. Al Santell will direct, and the company will begin work shortly at the Fountain Avenue studio, Hollywood.

William Wolbert has completed the filming of "The Eighth Great Grand Parent," featuring Neil Shipman, for Vitagraph, and is preparing for his next production, to be "Cavanaugh, Forest Ranger." Hamilton Garland, the author of "The Gray Horse Troop," also produced by this director, wrote the story, and Mr. Wolbert expresses himself as delighted with it.

J. A. Howe is to direct Rock and Montgomery for the Vitagraph Western studios in "Big V" comedies. Work has already begun on the first release to be made since the comedians' return to the Coast, and is called "Stowaways and Strategy."

"All at Sea" is a perfectly correct description of the Big V company featuring Rock and Montgomery, under the direction of "Kiddie Howe," at Western Vitagraph studios. The entire company has spent the past two days on the Pacific Ocean in a passenger boat chartered for their use. Rock and Montgomery state in unison that these two days have given them a very correct imitation of just how Columbus felt when he sighted America—any land would suit them, and it will be Catalina Island, where they will photograph some novel scenes, using the famous marine gardens as background. The story under production is "Stowaways and Strategy."

William Duncan and Carol Holloway continue serialing at the Vitagraph West Coast studios, and are now on the sixth episode of "Vengeance and the Woman."

Good Lobby Display

The Mena Film Company has ready for distribution with the release of their feature play, "By Super Strategy," what will be the most complete and beautiful still pictures ever given out with any production.

The pictures, reproduced from stills made during the action of the play, are hand colored in oils and are 30x40. There will be thirty pictures of this size, as well as one large painting 80x120 accompanying each print of the picture, so that each exhibitor will be assured of a lobby display that will excel anything of its kind ever put out.

James E. Hungerford has been engaged to write for William Russell at the American Film Company, and will provide Mr. Russell's next story, to be produced upon the completion of "In Bad," now in the making. Mr. Russell's company has returned from Mexico and is now "camping out" in the California mountains, at Brent's Mountain Camp Hotel. Flights seem in order in William Russell features; masts of ships and mountain slides are included as locations, and the furious fight photographed on the edge of a precipice for "In Bad" ought to provide as many thrills for the screen as it did the onlookers during the actual making of the scene.

Mary Miles Minter, after a short vacation in the Los Angeles shops, has returned to Santa Barbara and is at work on her new story, "Mademoiselle Tip Toe." The author is Arthur Berthelet.

"All Baba and the Forty Thieves," featuring the Fox Kiddies, George Stone and Gertrude Messinger, has been completed during the past week. The Franklin brothers, who have established such a success as directors of children, will direct grown-ups in their next production, the name of which is not yet announced.

"Leopards and Ladies" might easily be the name of the new Sunshine Comedy now under production by Henry Lehrman, featuring "Ham" Hamilton. Scores of pretty girls will take part in the comedy, and the Lehrman lions, with the addition of an especially wild leopard, will furnish the impetus for the scenes.

Viola Dana Gets Wish

Viola Dana's one wish in coming to Los Angeles was that she might meet Charlie Chaplin. During the making of one of the most dramatic scenes in "The Tiger Cat," Miss Dana looked off stage to see B. A. Rolfe accompanied by Mr. Chaplin, and immediately the scene was forgotten by Miss Dana. Introductions followed, and Charlie Chaplin watched the scene made, and then for the amusement of Viola Dana did it as he "saw" it.

George K. Spoor is expected in Los Angeles during the coming week.

Wheeler Oakman is to be Edith Storey's leading man. B. A. Rolfe signed Mr. Oakman on a long term contract, and he will appear opposite Miss Storey in "Revenge," her second vehicle for Metro. During the year taken in production of "Mickey" Mr. Oakman was absent from the screen, playing opposite Mabel Normand, since which time he has been with Mae Murray in Bluebird Features, and will henceforth appear as Miss Storey's "opposite."

Amy Jerome, who played Sarah throughout the Mena Film company's photoplay, "By Super Strategy," has been signed by H. M. Horkheimer to appear in "The Right to Live," a feature production of seven reels.

J. A. Quinn of the Hialto had a preview of "Who's Your Neighbor?" after his regular evening performance. Press representatives Clarence Brown, Donald Bowles, Carl Walker and a number of officials from the district attorney's office were present. The play will be booked at the Hialto for an early date.

The new Kinema Theater opens shortly and has contracted for all the Pauline Frederick features for 1918. The first will be the screen version of David Graham Phillips' novel, "The Hungry Heart." Mary Pickford in "The Little Princess" will be the offering for the Christmas week.

Mae Murray was at two houses during the week ending Nov. 17. At the Superba in "Princess Virtue," good crowds were attracted, and a particularly enthusiastic



"THE JUDGMENT HOUSE"
Blackton-Paramount Production.

reception was given Director Robert Leon and, the star, and Wheeler Oakman when they put on the last scene of the play in person as it was made for the screen. "The Mormon Maid," at Tally's, also played to good houses, and offered the better entertainment of the two pieces, from the standpoint of an interesting story, direction and photography.

"The Last of the Ages" was offered by J. A. Quinn at the Hialto, and proved that Lillian Walker is just as popular as ever. Madge Kennedy in "Nearly Married" is on for the week beginning Nov. 19.

NEW PATHE EXCHANGE

Seattle Office Succeeds Portland Branch as Source of Exhibitors' Supply

A further step in the efficiency of handling Pathe films on the Pacific Coast is the erection of a special building in Seattle to house the Pathe Exchange. It is said that this exchange is one of the finest and the best equipped in the Northwest, and, beginning Nov. 15, exhibitors who have heretofore received their Pathe films from the Portland office will do so from Seattle, since the Portland branch will be closed and its force consolidated with the Seattle force.

The former Portland territory will be handled out of Seattle, and any matters concerning it must be taken up with the Seattle manager, C. E. Endert. W. W. Kofeldt, the efficient manager of the former Portland branch, remains with Pathe and goes to Minneapolis as manager. Salesmen will, of course, still be maintained in the former Portland territory though they will travel out of Seattle.

"THE ETERNAL TEMPTRESS"

Paramount Film, Starring Lina Cavalieri, Will Have Excellent Cast

For her first Paramount picture, "The Eternal Temptress," in which she will appear as the Princess Cordelia Sanzio, Lina Cavalieri, will have powerful support, the cast having been chosen with great care and consisting of well-known screen players. The role of Harry Althrop is interpreted by Elliott Dexter, well-known to Paramount patrons, while Count Rudolph Frial is portrayed by Alan Hale. Among other prominent actors who appear are Edward Fielding, Mildred Connelman, Hallen Mostyn, James Laffey, Pierre De Mattels and Peter Barbier.

"FRINGE OF SOCIETY"

New York exhibitors are saying complimentary things about the latest Hoffman-Foursquare picture, "The Fringe of Society," the seven-part feature, recently finished by the George Backer Film Corporation, and which is to have its earliest New York showings the latter part of November. What is more to the point, these exhibitors are supporting their commendation by booking the picture. Similar reports are being received from all other Hoffman-Foursquare exchanges.

Among those who gave excellent performances in John W. Noble's production of "Shame" was Niles Welsh, who played the juvenile lead. His acting was characterized by a spirit of fine earnestness, which served splendidly to complement the emotionalism of the star, Zena Keefe.



"THE SMALL TOWN GUY" (Essanay)
Coming Production Starring Taylor Holmes

J. S. BLACKTON WILL DIRECT "WILD YOUTH" Parker Novel to Be Screened on Coast by Paramount Producer

One of the most important announcements made by Vice-President Jesse L. Lasky, of the Famous Players-Lasky Corporation, on his return from the coast last week, was that Commodore J. Stuart Blackton, producer for Paramount of "The Judgment House" and "The World for Sale," would go to California on or about Dec. 3 to produce his third Sir Gilbert Parker picture, "Wild Youth," at the Lasky studios.

Commodore Blackton will be surrounded by all the extensive facilities afforded by the Lasky organization in making this picture, which will enable him to give even more time to the actual work of supervision and provide him as well with greater scope for the realistic staging of what is undoubtedly one of the most vital stories of the great British novelist.

"The Judgment House" is a current Paramount picture and will undoubtedly evidence the care that has been taken by the producer. "The World for Sale," which will follow later, is certain to uphold the record established by the first, and Mr. Blackton is convinced that "Wild Youth" will more than carry on the successful presentation of these works in film form.

MACHINERY DOES THE WORK General Film Adopts Advanced Method of Keeping Records

After more than six months of successful operation General Film Company has adopted as permanent an advanced method of tabulation for its accounting details with bookkeeping machinery. General Film Company is said to be the only moving picture organization that employs such a labor saving aid in its auditing department. The system in use is the same as that used by the U. S. Census Bureau in tabulating its myriad of statistics.

By the use of several sets of machines, consisting of three units to each set, General Film makes weekly a minute and separate accounting of its every film rental—by serial number, manufacturer, subject, date, branch, exhibitor and price throughout the United States. Auditor W. M. Gulick estimates that the machines dispose of from 14,000 to 16,000 ordinary bookkeeping entries per week, and that it would need about forty clerks to do the same work that the machines are doing.

What swells the volume of necessary entries in the General Film Company auditing department is the company's position as the distributor for a dozen different motion picture manufacturers. The data required about film rentals is virtually multiplied by the number of manufacturers, whereas it would be comparatively simple to keep account of the film rentals as a whole. Each separate manufacturer, however, is entitled to an accounting of each day's rental of each reel of film in each of the company's twenty-eight exchanges, and this accounting General Film Company successfully undertakes to render.

With the use of the machines it is possible, promptly and regularly, to give each manufacturer a report presenting in exact detail the performance of each reel of film in dollars and cents.

STRAND SERVICE FLAG

The Strand Theater, New York, service flag has twenty-one stars, representing the following employees now serving under the colors: Bruce Weyman, 1st American Aero Corps, stationed in France; James McManus, Fordham Ambulance Corps, France; Harry Johnson, 7th New York, Fort Wadsworth; William McPeteridge, U. S. Heavy Artillery, France; Vincent Cruise, 2nd Field Artillery, Camp Wadsworth; Arthur Burnett, 7th New York Medical Corps, Camp Wadsworth; Francis Sutherland, Bandmaster 1st N. Y. Field Artillery, Camp Wadsworth; Jack Fosket, 302nd Engineers Corps, Camp Gordon; Bernard Skahill, Naval Academy, Bancroft Hall, Annapolis, Md.; William Leblach, U. S. Regulars, Pershing's, France; James Murray, 69th Regiment, France; Robert Fosket, Harvard College, attached for wireless instruction by U. S. A.; Arthur Depew, Jr., U. S. Regulars, France; Percy Elsmann, Signal Corps, British Army, France; William Dobbs, 302nd Engineers, Camp Gordon, Ga.; James Clark, 308th Supply Company, Camp Gordon, Ga.; Jack Faeder, 307th Field Artillery, Camp Upton; R. Bustanoby, Military Academy, West Point; Roy White-law, U. S. S. Indiana; William Broderick, U. S. S. McDonough, U. S. Torpedo Fleet, British waters, and Charles Blumenthal, Battery E, 2nd N. Y. Field Artillery, Camp Wadsworth.

FORTY-SEVEN SCENES

During the filming of the second starring vehicle of Olga Petrova, a new record was set in the number of scenes "shot" for one picture in a single day. To Larry Trimble, the producer of the second Petrova picture, goes the honor of having made forty-seven different scenes during the course of eight hours. All of the scenes were photographed at the studios, necessitating the use of several large sets. This accomplishment in film making was made possible by the precision-like routine which Madame Petrova has insisted upon in the making of all of the productions which will bear the stamp of her own name.

A Profit For All Who Have Played It

A SUCCESSFUL motion picture production is one that plays to a profit and creates a good reputation for the house. Any picture that plays to big business for a week but leaves a bad impression behind is a picture to avoid. The great virtue of "The Manx-Man" aside from its immediate drawing power is that audiences remember it for months after seeing it.

George Loane Tucker's
picturization of
HALL CAINE'S GREATEST STORY

THE MANX-MAN

with
Elisabeth Risdon • Henry Ainley • Fred Groves

has just scored tremendous box-office successes for the exhibitors listed below and is booked at this time in more houses in the brief period since its release than have ever before signed up for any special production.

What "The Manx-Man" Did For These Theatres It Will Do For Yours

NEW YORK, N. Y.: The National
" " Avenue B
" " Victoria
" " Greeley Sq.
" " Lincoln Sq.
" " New York
" " Orpheum
" " American
" " West End
" " Palace
" " 36th Street
" " 116th Street
" " Morningside
" " Regan
" " 42nd Street
" " Circle
" " Delancy
" " Washington
" " 77th Street
" " Adelphi
" " Boulevard
" " DeKalb
" " Broadway
BROOKLYN, N. Y.:
" " Fulton
" " Royal
" " Warwick
" " Bijou
" " Electric
" " Cumberland
ALBANY, N. Y.: Clinton Sq.

AMSTERDAM, N. Y.: Lyceum
BRONXVILLE, N. Y.: Picture House
NEW ROCHELLE, N. Y.: Loew's
CHICAGO, ILL.: The Orpheum
" " The Hamlin
" " The Gold
" " White Palace
" " Terminal
" " Oakland Sq.
" " Chateau
" " Lakeside
" " Metropolitan
" " Frolic
" " Cosmopolitan
" " Columbus
PHILADELPHIA, PA.: Strand
LATROBE, PA.: Paramount
TYRONE, PA.: Wilson
CANONSBURG, ALABAMA
CHARLOTTE, N. C.: Broadway
COLUMBIA, S. C.: Ideal
CHARLESTON, S. C.: Majestic
WELLSVILLE, N. Y.: Lyric
SARANAC LAKE, N. Y.: Colonial
LOUISVILLE, KY.: Walnut
MUNCIE, IND.: Wysox Grand
ELWOOD, IND.: Alhambra
EL PASO, TEX.: Grecian
HOUSTON, TEX.: Isis
MUSKOGEE, OKLA.: Broadway

LAWTON, OKLA.: Metropolitan
SALT LAKE CITY: American
ANACONDA, MONT.: Imperial
LEWISTON, MONT.: Judith
BUTTE, MONT.: Ansonia
BOSTON, MASS.: Castle Sq.
DENVER, COLO.: Paris
ATLANTA, GA.: Strand Vaudeville
SAVANNAH, GA.: Odeon
NEWARK, N. J.: City
" " Loew's
HOBOKEN, N. J.: Bishop
" " Lyric
UNION HILL, N. J.: Pastime
LONG BRANCH, N. J.: Grand
ELIZABETH, N. J.: U. S. Garden
RED BANK, N. J.: Lyric
UTICA, N. Y.: Park
GENEVA, N. Y.: Temple
HIBBING, MINN.: Majestic
FAIRGO, N. D.: Garrick
SIOUX FALLS, S. D.: Colonial
RENO, NEV.: Majestic
OAKLAND, CAL.: Kinema
SAN FRANCISCO, CAL.: Jewel
SEATTLE, WASH.: Strand
WALLA WALLA, WASH.: Liberty
EVERETT, WASH.: Orpheum
PENDLETON, ORE.: Arcade
PORTLAND, ORE.: Majestic
ASTORIA, L. I., N. Y.: Steinway

This powerful production is distributed exclusively through the offices of

Goldwyn

Distributing Corporation
16 East 42d Street New York City

BALLET IN PICTURES

Famous Players to Film Spectacle at Century Theater

Dillingham and Ziegfeld, last week, completed arrangements for entering the motion picture field in a sort of an indirect way. Through Jesse L. Lasky of the Famous Players Film Company, they have arranged for the presentation of motion pictures of the Adolf Bolm ballet, "Falling Leaves," which is given at the performance of "Miss 1917" at the Century Theater.

This ballet, which is one of the most elaborate ever presented on any stage, was painted by Joseph Urban, and is said to be the finest example of that scenic artist's work. The ballet includes Adolf Bolm and Flore Revalles and a number of noted premier dancers from Italy, France, Norway and Russia. The revolving stage is used, and it is the endeavor of the Famous Players Company to not only show the ballet in its various poses, but to show, also, the stage revolving—first depicting the forest with its rich autumn foliage, the falling of the thousands of leaves, and the last scene with the trees bare and stark at the advent of winter.



WORLD PICTURES BROADWAY

WILLIAM A. BRADY,
Director-General.

WORLD-PICTURES

present

MONTAGU LOVE
DOROTHY KELLY

in

"The Awakening"

Directed by George Archainbaud

COMPANY IS FORMED TO STAR DORIS KENYON IN FEATURES

Theodore C. Deitrich Is Elected President and General Manager
of De Luxe Pictures, Inc.

Theodore C. Deitrich, who retired last week as advertising and publicity director of the International Film Service Company, Inc., announces the formation of De Luxe Pictures, Inc., a \$200,000 concern, which will produce high-class feature photoplays with Doris Kenyon as the star. Miss Kenyon is at present with Pathe starring in the new serial, "The Hidden Hand." She will sever her connection with Pathe about the first of the year upon the completion of the serial.

De Luxe Pictures, Inc., was incorporated at Albany on Nov. 1. At a meeting of the stockholders the following day, Mr. Deitrich was elected president and general manager; William L. Chilver, vice-president and secretary, and Edward V. Goers, treasurer. Mr. Goers was for many years prominently connected with the foreign department of the National City Bank of New York. He is a member of the Goers family of lens manufacturers. The board of directors consists of the officers and D. M. Kenyon, of this city, and Assemblyman Raymond Kenyon, who represents Essex county in the State Legislature. He is a brother of Doris Kenyon. The new concern is now fitting up executive offices at 510 Fifth Avenue, which will be ready for occupancy Dec. 1.

In outlining the policy of De Luxe Pictures, Inc., Mr. Deitrich said: "Miss Kenyon and I have decided that there is a growing demand for clean, wholesome, artistic, human interest pictures. We have reached this conclusion after watching and carefully weighing the reports from exhibitors all over the country. We propose to make this kind of pictures in five, six

and seven reel features exclusively. Miss Kenyon will appear as the star in all of the first productions of our company. It is our intention, however, to take on other stars as rapidly as possible and present them in the same manner as Miss Kenyon will be presented.

"We have many splendid stories in hand, which I have been collecting during the past two years. Some are book adaptations, some are original scripts. I have also commissioned two of the best authors before the public today to write original stories for Miss Kenyon. One of these scripts will include a part for a famous actor who will shortly sign a contract with us.

"We expect to start making pictures in February or March, but we will not start until I am fully satisfied with my stories. My long experience in newspaper and magazine writing and editing, and more recently my film experience fits me, I believe, to judge the quality of stories the public wants. Titles will be given the most serious consideration, and no picture will be released until the title is satisfactory.

"We are negotiating now for one of the best-equipped studios in the East, although some of our work will be done either in Florida or California.

"We are not ready to announce our releasing plans as negotiations with several concerns are now pending.

"We propose to secure the best directors obtainable and we will endeavor to combine top-notch direction with a great star and supporting cast, splendid stories and the necessary funds for adequate productions."

NEW YORK ARRIVALS

Blanche Sweet and Edna Purviance are in New York, ostensibly for shopping purposes.

Gail Kane will arrive in New York the latter part of this week. She was scheduled to leave Los Angeles Sunday.

Anna Luther is another coast arrival of the past few days. She completed a seven-reel feature, in which she is starred, before taking the New York-bound train.

Mons. Syn M. de Conde, of Paris, slipped into New York not long ago and into the picturesque role of an Apache in the Metro-Nasimova feature scheduled as a January release. Possessing an original Apache costume and intimately knowing the Apache of Paris, Mons. de Conde proved himself a find. He was a valued screen personality abroad, and is in New York to stay for a while.

Luella O. Parsons, the much-heralded motion picture editor of the Chicago Herald, is in New York, and despite the many film activities that take her daily attention, she wires a daily story to her paper. Incidentally she is meeting everyone and seeing everything of screen importance, and will be busy for several months writing from her mental notes of "Happenings while I was in New York." Miss Parsons, in the newspaper world, is known as one of its most prolific writers. Her stories are copyrighted and syndicated by the Chicago Herald, and Miss Parsons, with her wide personal acquaintanceship with producers and players in the film industry, is particularly well equipped to give newspaper readers an insight into the interesting happenings of filmdom.

Bessie Love has returned from ten days in Florida, where Madame Blanche directed the many water scenes of the first Bessie Love-Pathe picture.

GILMAN IN PHILADELPHIA

F. H. Gilman, formerly of the Famous Players sales staff of Philadelphia, has resigned to represent the United States Exhibitors' Booking Corporation in the Western Pennsylvania territory. Mr. Gilman will co-operate with Allen May in the management of the United States Philadelphia branch. He has had long experience in the film business and has served with many of the largest concerns during the last ten years.

Mr. Gilman is at present engaged in giving a series of trade showings of the first United States release, "The Zeppelin's Last Raid," in the Western Pennsylvania district.

CONDUCTED BY PETROVA

What is probably the only department of its kind in the field of national magazines has been recently inaugurated by Olga Petrova. Commencing with the December issue of the *Ladies World*, the talented picture star will establish an intimate department devoted solely to the dispensing of advice and helpful hints to the thousands of girls and women throughout the country who believe they possess the vital spark necessary to the accomplishment of great things in the world of shadows.

"PARENTAGE" IN NORTHWEST

Of particular interest to the exhibitors of the Northwestern States is the announcement issued by Frank J. Seng that the L. J. Schlaifer Attractions of Seattle will look after the destinies of "Parentage" in Washington, Oregon, Idaho and Montana.

MOVABLE TARGET

Novel Rifle Range Is Opened in Strand Theater Basement

Under the name of "At the Sign of the Bounding Buck," a target range having moving pictures of animals at which to shoot, has been opened in the Strand Theater Building basement. By a process that has been perfected further than previous attempts at movable targets, the nimrods are able to see their hit. The pictures are thrown on slowly moving sheets of paper, and, when the bullets pass through, a bright light at the back makes a spot easily seen, and also the film stops for two seconds, the mechanism being so that when the bullet hits the paper the projection machine is halted.

If smart surroundings have anything to do with making a place of this kind popular, the new "shooting gallery" should have certain success. It is arranged more in the manner of a club room than the usual aviary of clay birds and pipes. The scheme of decoration is in a golden brown tone, thick carpets on the floor and with two attractive lounging places, which contain comfortable chairs and a table filled with magazines, and from which the shooting may also be seen. This feature makes the place especially attractive to women patrons, for whom the management is making a special bid. As yet no admission is charged, but when the range is overcrowded it will be necessary for each patron to purchase at least one gun full of shells, for which 25 cents is charged.

FUN-ART RELEASE

"A Rag, a Bone and a Hank of Hair," the first two-reel comedy release of Fun-Art Films, Inc., will be given a trade showing this week. The scenario as well as the direction of the picture is by Vincent Bryan, who contributed much to the success of the Charlie Chaplin releases. Ray and Gordon Dooley, who are appearing in vaudeville, are featured, this being their first screen experience.

"NEGLECTED WIFE" PRIZES AWARDED

Pathe Judges Select Best from Fifty Thousand Letters Received in Contest

After months of work on the more than fifty thousand letters that were received in "The Neglected Wife" contest, founded on Pathe's serial of the same name by Mabel Herbert Urner, the three judges have awarded the prizes as follows:

First prize, \$1,000.—Mrs. Louise Detlefs, 3788 W. Thirty-third Street, Cleveland, O.

Second prize, \$500.—Anne B. Gordon, 31 Amosland Road, Norwood, Pa.

Third prize, \$100.—Mrs. D. C. Cameron, Austin, Nev.

Fourth prize, \$100.—Mrs. F. A. Dowe, 35 Park Street, Attleboro, Mass.

Fifth prize, \$100.—Frank Hoffman, 13 E. Second Street, Portstown, Pa.

Sixth prize, \$100.—Mrs. Claire Palmer Thurston, 504 West Drive, Woodruff Place, Indianapolis, Ind.

Seventh prize, \$100.—Mrs. Helen S. Paxson, 147 Townsend Street, New Brunswick, N. J.

The judges of the contest, who were Mabel Herbert Urner, the author of the serial; J. A. Berst, vice-president and general manager of Pathe, and Louis Joseph Vance, one of the foremost writers of America, after reading the letters, were steeped with enough maxims to regulate the domestic problems of America.

Mrs. Detlefs's solution of "The Neglected Wife," is as follows: "Something beside the time-worn inadequate advice to 'keep the house and herself attractive, cook well and always meet him with a smile' is re-

quired to solve the problem of the neglected wife.

"These are important but not all-sufficient, else where is the hope of the wife doomed to frequently recurring maternity amid circumstances that preclude all possibility of successful adherence to an arbitrary standard? Yet, as the forbidding and despoiled thistle furnishes its quota of beautifully tinted blossoms, so among these seeming ineligible there are many instances of unparalleled devotion on the part of the husband.

"Conversely, wives whose home regime and personal appearance are irreproachable, make up vast numbers of the neglected wife army. The solution must strike far deeper than the gratification of eye or appetite; it must strike inward as far and deep as the heart and soul. There must be some great human interest to weld them together, such as a genuine love for each other, or love for their children; or an unselfish, helpful interest in each other's work or pleasure. When this is present, whether it be happily spontaneous, or the result of careful cultivation, the problem solves itself."

Granville Sturgis, who is connected with O. D. Woodward's Dramatic School and the National Film Company, has enlisted with the United States Army Base Hospital, No. 29, and is awaiting orders for foreign service.



Wissel, L. A.

DOROTHY DALTON,
In Ince Productions.

PHOTOPLAY REVIEWS

(Continued from page 19)

his henchman. The henchman escapes and seeks shelter in the house of a priest, where he dons the good father's vestments and answers the call which comes from the house of Barry. It is he, therefore, who performs the ceremony, a fact which is not made known until Molly has become fairly distracted. She is then free to marry Barney, and all ends happily.

Vivian Martin is quite lovely as Molly, with an animation in her countenance that literally seems to sparkle, while Noah Berry, as Molly's father, is excellent. The photography is particularly good, and exhibitors will find this picture a reliable booking proposition.

D. A. B.

"HER SILENT SACRIFICE"

Five-Part Drama, from the Play, "The Red Mouse," by Henry J. W. Dam. Scenario by Eva Unsell. Produced by Select Pictures Corporation, Under the Direction of Edward Jose. Starring Alice Brady.

The Players.—Alice Brady, Henry Clive, R. Peyton Gibbs, Edmund Pardo, Blanche Craig, Arda LeCroix.

POINTS OF INTEREST

Personality of Alice Brady. Strong story of a woman's sacrifice for the man she loves. Photography and acting which is decidedly above the average. Scenes in a Brittany village.

The French idea of a woman's sacrifice for the man she loves involves, as a rule, a certain consideration which is unthinkable to less ardent, less impulsive races. Happily, however, "Her Silent Sacrifice" did not have to go to such extremes.

Ariette is a French girl who dwells with her grandfather, the proprietor of an inn, within the quaint village of Saveney. Ariette's entry into the world was a somewhat unofficial one, and the stigma of this has made life in the provincial little town anything but pleasant for her. Richard Vale, an indigent young American, comes to Saveney to sketch, and lodges at the inn. He meets Ariette, and, attracted by the girl's wild beauty, induces her to pose. This she finally consents to do, and falls deeply in love with him. The portrait is at last finished, and Vale, penniless, is at the point of starvation. He is found unconscious by Ariette, and she henceforth becomes his patron saint and ministering angel.

Prince Boissard, arriving in Saveney in quest of diversion, takes a violent fancy to Ariette, and, repulsed by her, becomes wonderfully ingenious in thinking up methods of conquest. An art connoisseur, he sees merit in Vale's painting, which Ariette is responsible for his seeing, and he proposes to help Vale, financially and in other ways, provided Ariette will, in the course of time, grant him the intimacy he wishes. Ariette undergoes a silent struggle, but in the end agrees, that Vale may benefit. A year passes, and the price is about to be paid by Ariette, when Vale returns from Italy, famous, and Prince Boissard is killed in his attempt to ravish Ariette, by his Hindu servant. Ariette is then free to love and marry Vale.

Alice Brady's portrayal of Ariette is marked by a spirit of fine earnestness and it is particularly excellent in the eager interest she displays in the artistic work of her lover. Henry Clive plays Vale with a dignity which is admirable and too often wanting in picture actors, while R. Peyton Gibbs's performance of Prince Boissard is unusually good in the sinister quality of appeal. The other players are without exception excellent, and the picture bears evidence of careful and intelligent direction.

D. A. B.



INTIMATE CLOSE-UP OF BRYANT WASHBURN
Pathe Star With His Wife, Child and Dog

MABEL CONDON CHANGES ADDRESS BOOK

Writer from the Coast Finds That Two Years Have Brought Many Shifts in Office Locations

Dear Film Folk of the Coast:

There are many of you who would like to be here, but there are just as many here who would like to be there. And this despite the fact that there is an orange-juice concession on Forty-second Street across from the Times Building, which guarantees to serve the home-sick Californian with the juice of California oranges.

But what, asks the West-Coaster, as he contemplates the doubtful sign, "California oranges squeezed here," what is the taste of orange juice compared to the sight of orange groves? And the answer being "I want to go home," he passes on, and the stranger in the city from Iowa or Nebraska steps up and drinks the orange juice.

Mentioning stepping, reminds me to tell you that that is one of the most dangerous things that a person in New York can do. Yet we must step. Therefore we are warned on all sides and always, vocally and by signs, to "Watch Your Step." The song-show of that name was written three years ahead of its time. People thought they knew that slogan by heart then. But it is a necessary item in their lives now. They depend upon it to keep themselves from stepping into the holes of today where yesterday there were none. In the morning huge excavations yawn at one from street or sidewalk where, the night before, had been safe solidity. Even a room on the top floor of the highest Broadway hotel, is merely an echo-station for the drills of the all-night subway workers. At Fortieth and Broadway you read the sign "Public stand for one horse-cab and two taxis." But do you see the horse-cab and the taxis? No. What you see is a boarded-in chasm with a "Watch your step" sign guarding it and you.

Where in California the roadside mission-bell with its "El Camino Real" notation shows you the way between the Missions, in New York a black and white "Watch Your Step" sign guides you from one curb to another, wherever a curb is left remaining, and thankfully you look for the next sign that will guide you safely to your destination.

If you are on a tour of motion picture offices your way will be both a Broadway and Fifth Avenue one. For Paramount, McClure's, Goldwyn and the First National Exhibitors' Circuit—together with Pathe which latter firm was the pioneer in the making of the Fifth Avenue neighborhood popular for film firms—are to be found in this vicinity. Here also Ernest Shipman and "Doc" Willatt hold forth in handsome suites and the Clara Kimball Young headquarters are in the Aeolian Building, en route to the Longacre, where the Metro continues to occupy the whole eleventh

floor. And Motography still claims 1022 as its own.

You go no more to the World's Tower or Candler Buildings, to find film offices. And three years ago you could shop almost any variety of film here. The Knickerbocker Theater Building has Harry Haver, but the Twenty-third Street district, where Mutual reigned supreme before it took up Chicago headquarters, has nobody. The Triangle occupies one or more floors—one forgets to count, after a while—in the Brokaw Building on Broadway at Forty-second. The Times Building looks in, on the industry, by reason of the Arrow and William Sherrill companies and "Wid's" claiming it as an address.

The William Fox company still holds sway over several floors of the 130 West Forty-sixth Street Building and here remain also the World Film offices.

The Vitaphone-V. L. S. E. organization is to be found in its original quarters, the Mecca Building, 1600 Broadway. This address is synonymous too with the universal word "Universal."

Stepping—and here be sure to heed the watchword—sign—across to 729 Seventh Avenue, you find many film offices at which to stop. Various, recent trade-paper stories which stated Lewis S. Janick's new policy of being available to all comers, somehow gave the Californian the thought that Mr. Seiznick was to be found in a ground-floor office entirely surrounded by glass and possibly shaking several hundred hands away. But not so. He may possibly shake the several hundred hands, but if so it is in the seclusion of a very fine and secluded office on the fourteenth floor and where a most efficient secretary makes dependable appointments for you.

Artcraft, like Paramount, has adopted the all-glass offices idea and the result is impressive, and good-looking. Paralta occupies a floor here, as does the Motion Picture News, and the William L. Sherry Feature Film Co. You cross the street to the end of the Strand Theater Building for the Exhibitors' Trade Review and if you would seek the Moving Picture World, you go to its Fifth Avenue address of but a few weeks and which is at Forty-third Street.

And this, briefly, is the office itinerary you follow now, as in contrast to an almost entirely different one of little more than two years ago.

But always and by all means, trust not to your intuition, an inner sight or even an absolute knowledge of stepping-conditions of a few hours previous. Put your whole trust in the "Watch Your Step" signs and you'll arrive in safety at your various destinations—maybe.

MABEL CONDON.

TAYLOR HOLMES TOPS ESSANAY PROGRAM

"The Small Town Guy" Heads Novel Schedule with Animated Dolls and Little Mary McAllister

Essanay now has ready for exhibitors its entire December program, and work is well under way on the first pictures of the new year. In the December list are two comedy dramas, "The Small Town Guy," featuring Taylor Holmes, and "Sadie Goes to Heaven," Little Mary McAllister's latest picture, and "The Dream Doll," a novelty picture with "living" dolls.

"The Small Town Guy," Mr. Holmes' fourth picture, shows the famous comedian in a new role, that of a rube, as the title implies, and offers new opportunities for his versatile art. The play is from the novelette, "A Picture of Innocence" in *Munsey's Magazine*. It is a perfection picture and will be released Dec. 3 through branches of the George Kleine System.

"Sadie Goes to Heaven" also offers new opportunities for six-year-old Mary McAllister in that she plays the part of a child of the tenements and then is seen in the home of a rich matron. "Sadie Goes to Heaven" is from the pen of Dana Burnett and was published in *Good Housekeeping*. It will be released Dec. 24.

MADGE KENNEDY AT STRAND

Madge Kennedy is the star at the Strand Theater in the latest Goldwyn production, entitled "Nearly Married," a photo adaptation of Edgar Selwyn's famous farce by the same name. As the second starring vehicle of Madge Kennedy it is a worthy successor to "Baby Mine." A scenic study in colors revealing some beautiful views around Auvergne, France, is also shown, as is a new chapter of Raymond L. Dittmar's "Living Book of Nature." Victor Moore is seen in his latest comedy entitled "Toothache and Heartache." The Strand Topical Review contains the latest news pictures from home and abroad. The musical program is headed by Rosa Lind, soprano, and Yon Collignon, baritone, who sings the duet from "Hamlet." Helen Scholder, the talented cellist, plays a Mazurka by Popper and Drago's "Serenade." The Symphony Orchestra plays "The Dance of the Hours," from "La Gioconda." On Monday the Strand Symphony Orchestra entered upon the eleventh week of the popular afternoon concerts, and Adriano Ariani has arranged a program of Beethoven, Ippolito-Iwanow and Mascagni.

W. S. HART AT RIALTO

William S. Hart, whose portrayal of Western types has made him one of the most widely popular of motion picture players, is seen at the Rialto this week in "The Silent Man," a mining camp story written by Charles Kenyon and produced by Thomas H. Ince. A fantasy from "I Pagliacci," played by the Rialto orchestra, with Hugo Hiesfeld conducting, serves as the overture to the program of music and pictures which makes up the entertainment at the Rialto. Greek Evans, whose singing of "Good Bye, Dolly Grey," with Mary Ball, was the hit of last week's bill, is heard again in another patriotic number called "When the Boys Come Home." A. Giannone and S. Miller, trumpeters of the Rialto orchestra, render a duet, "The Friendly Rivals," by Godfrey. Susanne Barse and Yvonne Robert, from the Albertini Ballet School, dance to a minuet by Boccherini, played by the orchestra. The incidental music for which the Rialto is famous accompanies all the pictorial features. Another of Robert C. Bruce's superb scenic pictures, "The Chain Gang," is on view.

GENERAL FILM COMPANY

BILLY RUGE

he of the frolic stunts in

SPARKLE COMEDIES

Six swift, sprightly, scintillant skits show his style in this satisfying series:

On the Love Line

The Detective

Smashing the Plot

After the Matinee

Double Cross

The Best of a Bad Bargain

Book the Bunch—They're the Best Yet

Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Building

41st Street and Broadway, New York City

Distributed Exclusively by General Film Company

GEORGE K. SPOOR

presents

TAYLOR HOLMES

Who has Taken the Film World by Storm with his Contagious Smile

COMING SOON

in the ultra feature

"UNEASY MONEY"

Taken from the story by P. G. Wodehouse in the *Saturday Evening Post*.



William S. Hart

ARTCRAFT

Edward Jose ADELE LANE

Address care DRAMATIC MIRROR

U. S. EXHIBITORS' CORP. ARRANGES DISTRIBUTION

Allied with Robertson-Cole Co. for Marketing of Pictures in Foreign Countries

An entirely new and revolutionary method of distributing motion picture productions in the foreign market has been put into operation as a result of the consummation by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, of one of the biggest deals on record involving the disposal of foreign distributing privileges to productions released by his concern.

The arrangement, which involves an outlay of upwards of half a million dollars, gives to the Robertson-Cole Company of New York and London the exclusive marketing privileges to the U. S. productions, of which the new line spectacle, "The Zeppelin's Last Raid," is the first, and the huge drama, "Those Who Pay," starring Hattie Barriscale, the second, and Sidney Olcott's drama, "The Belgian," the third.

The new system of foreign distribution devised by Mr. Hall employs a number of original ideas by means of which the foreign marketing of pictures will be greatly simplified. It will eliminate the antiquated and expensive method of selling film productions by cable, and as the Robertson-Cole Company has already established a chain of offices in all the large cities of the world, the new arrangement will enable the Booking Corporation to release its subjects simultaneously in all countries. It will bring the U. S. Corporation in direct communication with exhibitors in cities as far remote as Calcutta, India; Singapore, Sydney and other places.

In consummating the arrangement with the Robertson-Cole Company, Mr. Hall is applying to the foreign market the same ideas he put into effect in the domestic distribution of U. S. subjects. He conceived the idea of marketing his productions through an already established chain of exchanges and selected the Hoffman Four-

square system, the Globe Feature Film Company for the New England district, the Consolidated Film & Supply Co. for the territory south of the Mason-Dixon line and the Gersten exchange for New Jersey. The success with which this plan operated impelled Mr. Hall to apply it to the foreign field and the deal with the Robertson-Cole Company was the result.

Robertson-Cole Company, after giving the present method of distributing films in foreign countries exhaustive study was convinced of the efficacy of Mr. Hall's plan and decided to enlarge its system of branch offices for the express purpose of handling the output of the U. S. Exhibitors' Booking Corporation.

It is the intention to give trade showings of U. S. subjects for exhibitors in all of the large cities of the world, to enable the various film buyers in the foreign markets to see the pictures before purchasing them.

Following the alliance with the Robertson-Cole Company, the U. S. Corporation will begin immediately to develop foreign business on a large scale. A special foreign department has been established in the executive headquarters of the company in the Times Building and the foreign distribution will be under the supervision of Edna Williams, through whose efforts, it is understood, the new alliance was consummated. Miss Williams will act as a representative of the Robertson-Cole Company and henceforth will devote her entire time to the foreign marketing of U. S. subjects.

The arrangement is understood to cover a period of two years and involves a minimum of twenty-four special productions. It is the intention of Mr. Hall and William Oldknow, vice-president and treasurer of the Booking Corporation, to select only productions that possess unusual exploitation qualities such as features founded upon a successful play or popular book.

MARKET VALUE OF "WARRIOR" IS BIG

James Grainger Increases Territory Following Exhibitors' Inquiries

A tribute to the market value of the General Enterprises, Inc., film spectacle, "The Warrior," came to light last week in the sale by Messrs. Sawyer and Lubin of the states of Ohio and Indiana to James Grainger, general manager of Allen Film Corporation, of Chicago, Ill.

Mr. Grainger bought the territorial privileges to "The Warrior" for Illinois, Michigan, Nebraska and Iowa, during the recent flying sales trip made by Messrs. Sawyer and Lubin in the Middle West. The flood of inquiries, which have poured in from exhibitors relative to bookings for "The Warrior," induced the Chicago buyer to add to his purchase the states of Ohio and Indiana. This is said to be the first time on record that a state rights buyer has been induced to increase the scope of his territorial activities through the demand of the exhibitors in his section.

Contracts were also negotiated during the past week whereby W. E. Drummond, manager of Special Feature Co., of Knoxville, Tenn., becomes the owner of "The Warrior" for Southern territory embraced by the states of Georgia, Alabama, Tennessee and Florida.

RUGE AS A DETECTIVE

Will Huntum, a shrewd and calculating detective who isn't afraid of anything from bombs to gunpowder, is introduced in the current Sparkle comedy of General Film Company, "The Detective." Billy Ruge as Huntum no sooner emerges from one triumph than he is plunged into another laugh-making adventure. In the current Jaxon comedy, "Disappointed Love," Burns and Stull present some of their liveliest fun-making stunts as heartbroken suitors.

SERIALS ARE SURE-FIRE INVESTMENT

Albert E. Smith, President of Vitagraph, Declares "The Fighting Trail" Has Rewarded Its Exhibitors

In line with an announcement made by him some time ago, Albert E. Smith, president of Greater Vitagraph, declares that his company intends to supply exhibitors with a serial episode for every week of the year. "The Fighting Trail," released in September, is now at the height of its run, and "Vengeance—and the Woman," the next one, is almost completed. A third, the name of which has not been announced, is in preparation and production is already under way.

"Vengeance—and the Woman," which is scheduled for release in the latter part of December, is the joint work of Albert E. Smith and Cyrus Townsend Brady. It features William Duncan and Carol Holloway, who play the principal roles in "The Fighting Trail," and is being produced under the direction of Mr. Duncan at the company's plant in Hollywood.

President Smith says that episodes which he has seen convince him that this serial will be the strongest his company ever has put on the market.

"Vengeance—and the Woman," he said, "is the cumulative result of more than two years of study and experimentation in the matter of serial production and I can assure exhibitors that it will be the finest one we ever have sent forth. In the making of our serials, of which 'Vengeance—and

the Woman' is the fifth, we have maintained a policy of steady progression. We have striven to make each one better than its predecessor, profiting by our experiences as we went along, and I believe we have been successful in our object.

In witness of this, I need only point to the wonderful records that thousands of exhibitors are setting up with 'The Fighting Trail.' Not only are the bookings setting a new record, but the point that gives me the greatest satisfaction is that exhibitors are doing a volume of business almost unprecedented in serials. The bookings are justified from the exhibitors' angle. We have not oversold. 'The Fighting Trail' is bringing back to exhibitors a wonderful return on their investment. And so I say that as serial producers we have made good, for our latest product comes mighty close to setting a high water serial mark for the whole industry."

It is announced by the Vitagraph studio that most of the episodes of "Vengeance—and the Woman" have been completed and the work of titling and printing them is moving along rapidly. Shipment of prints to the company's branches was started last week. The shipping of prints so far ahead of release date is in line with a plan decided on by the Vitagraph company to have its salesmen see the serial.



T. M. RUSSELL.

T. M. Russell, the efficient manager of the Washington Opera House, Mayeville, Ky., recently was elected Mayor of the town, defeating his three opponents in the race. "Tom" is exceedingly popular, and under his able management the Washington Opera House gives to its patrons the very best pictures that are produced. If "Tom" runs Mayeville like he runs the Opera House then Mayeville will be well taken care of in the next four years of his administration.

NEW BRANCH MANAGERS

In keeping with its policy of encouraging and rewarding good work on the part of its employees, the Greater Vitagraph Company announces three new branch manager appointments, each in the nature of a promotion. A. G. Edwards now has charge of the Denver office, J. M. Tally in Seattle, and G. A. Paris in Los Angeles.

DEATH OF JOHN H. GOLDFRAP

John H. Goldfrap, for many years a member of the staff of the Evening World and more recently publicity director for the Fox Film Corporation and other concerns, died Nov. 21 at the Seaside Hospital, Staten Island, from tuberculosis. He had been ill for four months.

Mr. Goldfrap was born in England forty years ago. His first work in this country was on San Francisco newspapers, and then he came to New York twelve years ago. He was widely known as the author of children's stories, and in addition to his publicity service had written many motion picture scenarios.

FOR CLARA KIMBALL YOUNG

Clara Kimball Young has just secured the rights for the screen to the celebrated "La Fille Sauvage" by Francois Curel. This work, which is variously known as "The Barbarian Woman" and "The Daughter of the Wild" in its English translation, will present to the versatile Miss Young a wider opportunity for characterization.

TRADE NOTES

Edward Cecil, who formerly appeared in Fox productions, has been engaged to play opposite Virginia Chester, leading woman of the Mena Film Company.

H. M. and E. D. Horkheimer gave a dance in honor of Roscoe Arbuckle on Nov. 28 at the Balboa Studio, Long Beach, Cal.

Word comes from Georgia that work on the outdoor scenes of "Oh, Mary, Be Careful!" Madge Kennedy's third Goldwyn starring vehicle, is progressing satisfactorily at Savannah, where Miss Kennedy and eighteen players are putting in two weeks.

Rita Dane, one-time prima donna of "Pom Pom," and who recently sang Edith Hallor's part in Ziegfeld's "Follies," was an extra in the banquet scene in Goldwyn's "Thais," starring Mary Garden. The Goldwyn casting director, Adolph Klauer, wished to see how Miss Dane screened and persuaded her to take her test as a real player in a real production. Miss Dane said she found the work wearisome, but good fun.

William Danforth, who plays the role of king of a mythical country in Paramount's Christmas play, "The Seven Swans," starring Marguerite Clark, although he is making his first screen appearance, is by no means unfamiliar with the king business. As a matter of fact he has been the monarch of many musical comedy kingdoms. He was, oddly enough, cast for a role of this description in "Happyland," De Wolf Hopper's famous musical play; at the time Marguerite Clark supported that comedian in the legitimate.

"Mother" Mary Maurice, Vitagraph's beloved star with silver hair, celebrated her seventy-third birthday last week. She is now in her fifty-first year as an actress.

Burton Holmes, in the ninetyeth release of Paramount-Burton Holmes Travel Pictures, takes the spectators to Nikko, Mecca of the Japanese, and shows that "Nikko in Snow Time" is beautiful enough to be the Mecca of beauty lovers the world over.

FUN ART FILMS

Fun Art Films, Inc., will give a private showing this week of their first picture, "A Rag, A Bone and A Hank of Hair," written by Vincent Bryan and featuring Ray and Gordon Dooley, well-known vaudeville stars. This is the first of a series of eighteen releases to be produced throughout the year. The management reports considerable interest among State right buyers, 109 requests having been received from almost every state in the Union, as well as numerous inquiries from foreign countries. No territory has been allotted as yet, and will not be until after the trade showing.

FUJIYAMA ON SCREEN

In the ninety-second release of the Paramount-Burton Holmes Travel Pictures, Mr. Holmes takes spectators to Fuji, as it is frequently called for brevity's sake, by rail and by Jirikisha, via the delightful Japanese Riviera. Along the way are shown many novel as well as lovely sights and the spectators have some quaint adventures, among the latter being a first experience with the proper Japanese manner of mountain climbing.

WESTERN ATMOSPHERE

Genuine Western atmosphere and the ever refreshing O. Henry surprise twist make "One Dollar's Worth" the current Broadway star feature release one of the most attractive two-reel O. Henry pictures offered to date. Chet Ryan, Frances Parks, and W. L. Rodgers, who have been appearing in most of the Western O. Henry stories, do some of their best work in this General Film picture, which carries a genuine thrill with it.

CENSOR PROOF

During the past week New York has been the scene of many conferences of prominent state rights buyers from all over the United States, and there is also a considerable influx of foreign buyers. From many of these officials of the Mayfair Film Corporation have received assurances that the six-part production, "Persuasive Peggy," is an ideal booking proposition, its cleanliness and simplicity of theme making it "censor proof."

NEW JERSEY BUYER

H. Heidelberg of the Strand Theater Building, Newark, N. J., desires it known that the purchasers of the New Jersey state rights of the Mayfair six-part production, "Persuasive Peggy," are the Civilization Feature Film Corporation, and not Heidelberg and Alsop as first reported.

INITIAL PRESENTATION

"The Fringe of Society," a Hoffman-Foursquare feature, will have its first New York showing at Marcus Loew's New York Theater, Dec. 12. "The Fringe of Society" is the first picture drama to be written by Pierre V. H. Key, a lineal descendant of Francis Scott Key, the author of "The Star Spangled Banner," and who has been for years the music critic of the Morning World.



DRAMATIC MOMENT IN "THE AWAKENING"
World-Film Production Starring Montagu Love

"WOLFVILLE" FILM HEADS RELEASES

Another Alfred Henry Lewis Story Follows "Dead Shot Baker"
—Earle Williams in "The Balance"

"The Tenderfoot," another of Alfred Henry Lewis's Wolfville stories, heads the December program of Vitagraph's Blue Ribbon features. This is the second of the Wolfville stories to be released by Greater Vitagraph and President Smith promises that there will be many more to be put forth at intervals.

William Duncan, with Carol Holloway, is the star of the feature and he also directed it. This combination, famous for their work in "The Fighting Trail," Greater Vitagraph's big serial of the outdoors, appeared in "Dead Shot Baker," the first Wolfville feature and probably will be used in others to follow. Mr. Smith, in his announcement of "The Tenderfoot," calls the attention of exhibitors to the exceptional drawing power of the name of Alfred Henry Lewis, whose "Wolfville" stories have taken their place among American classics and which have been read by millions of people.

In addition to the name of Alfred Henry Lewis, those of several other celebrated writers appear on the December list of Vitagraph features, they being Frederick Upham Adams, E. Phillips Oppenheim and Cyrus Townsend Brady. The list as announced by President Smith is as follows:

December 3—"The Tenderfoot,"
December 10—"The Marriage Speculation," featuring Mildred Manning and Wallace MacDonald. This play, produced under the direction of Ashley Miller,

was written by Cyrus Townsend Brady. December 17—"In the Balance," featuring Earle Williams. This production, an adaptation from E. Phillips Oppenheim's novel, "The Hillman," was made under the direction of Paul Scardon and is said to be one of the best things that Mr. Williams has done this year. He has an exceptionally strong supporting cast, which includes Grace Darmond, Miriam Miles, Denton Vane, Robert Gaillard, Julia Swayne Gordon, Templer Saxe and Frank Crayne.

December 24—"When Men Are Tempted," featuring Mary Anderson and Alfred Whitman. This play, adapted from the famous novel, "John Hurt," by Frederick Upham Adams, was produced under the direction of William Wolbert.

December 31—"His Own People," Harry Morey with Gladys Leslie. This is a splendid story of Irish village life and was produced under the direction of William F. S. Earle. In it Harry Morey plays the role of a village blacksmith and Miss Leslie plays the part of a little colleen. In addition to the stars, the company includes William Dunn, Arthur Donaldson and Stanley Dunn.

This schedule marks the completion of Vitagraph offerings for the present year and President Smith announces that when he gives out the list of Blue Ribbon releases for January he will have an important statement to make to exhibitors and the trade in general.

GETTING BEST RESULTS THROUGH PAPER

Manager of Theater in Urbana, Ohio, Follows Advice of Mutual in Handling "The Lost Express"

The results which come from aggressive newspaper advertising and the judicious use of posters in the exploitation of a motion picture serial have been proven by E. H. Hullinger, manager of Clifford's Theater at Urbana, Ohio, who is breaking his own attendance records with Helen Holmes in "The Lost Express," the Mutual-Signal photoplay.

Mr. Hullinger followed out the ideas outlined in the Mutual press sheet on "The Lost Express." He took advantage of the co-operative advertising plan which was offered in connection with the production and he is showing the picture to increasing crowds.

His first move was a forceful newspaper advertising campaign. He took space in both of the local daily newspapers. He began with small copy of the teaser type. He broke out in big space and black type the week before the showing of his first chapter. He secured twenty-four sheets from the Mutual branch and posted them, announcing on the billboards the showing of "The Lost Express" on certain nights at his theater.

Mr. Hullinger, by carrying on an aggressive and liberal newspaper advertising campaign, interested automatically, not only the advertising manager of the daily newspapers, but the photoplay editors as well. He let it be known that he was relying on newspaper space to help him make the booking successful. The editors of the newspapers were quick to offer co-operation. As an evidence of their interest, one of the

photoplay editors wrote the Mutual asking for special material on Helen Holmes and "The Lost Express." The result was that the manager of the Clifford received a total of virtually as much space in publicity on the star production and his own theater as the aggregate of space which he bought.

Mr. Hullinger booked "The Lost Express" on the popularity of Helen Holmes in his town and he writes that her latest production is increasing her popularity among the people of his community.

Exhibitors have been slow to grasp the publicity possibilities of their local field and the effect of local publicity upon box office receipts. It is an acknowledged fact that the presentation of "The Lost Express" at the Clifford Theater was a matter of news to the people of Urbana, O. It is, however, a commonly accepted practice among newspapers, particularly in the smaller cities, that amusement news is determined, to a large extent, by the volume of advertising used in their own columns. It is a fact, that local editors, decline to publish amusement notices, regardless of their importance, unless some advertising space is used in their publication. It is a policy of co-operation between editorial and business offices which has been adopted and accepted.

There is no inference herein that this condition exists in Urbana, Ohio, but Manager Hullinger's success is an evidence of the splendid way in which newspapers will and do co-operate with exhibitors who advertise in the right way.

PLAYERS ARE ENGAGED

Brenon Selects Company to Support Forbes-Robertson

Herbert Brenon has practically completed the cast for his forthcoming production of "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson is to appear in his famous characterization of the Stranger.

In addition to Sir Johnston and Molly Pearson, whose engagements have already been announced, a notable cast of players has been selected. Kitty Galanta, who made so successful a screen debut in "The Fall of the Romanoffs," and is soon to be seen as "Maryia" in "Empty Pockets," will play Vivian, and Grace Stephens and Ben Graham are to be the Major and Mrs. Tompkins respectively. Miss Kite, the Painted Lady, will be played by Ricca Allen, and Mrs. Sharpe, the landlady, by Augusta Haviland. Dora Mills Adams has been chosen for the part of the aristocratic Miss de Hooley, while Germaine Bourville is to be the sister.

The roles of Jape Samuels, Larkeom, and Joey Wright will be played by Sydney Golden, Thornton Bastion, and Robert Fisher. This comprises the entire company, with the exception of Christopher Penny, the young artist, who has yet to be cast.

SUCCESS ASSURED

First Episodes of Big Four Serial Cordially Received

From the enthusiastic reception recorded "The Hidden Hand," Pathe's Big Four serial, released Nov. 25, the success of this continued photoplay seems assured.

It takes its name of the Big Four Serial from the fact that it is the first serial which contains stars of such magnitude. There are four distinguished motion picture favorites taking the leading parts in the serial. They are Doria Kenyon, the star of the production, Sheldon Lewis, Arline Pretty and Mahlon Hamilton. Miss Kenyon is one of the beauties of the screen and has achieved an enviable reputation for herself by her able work in many worth-while features in which she has been starred.

Mr. Lewis has a big screen following throughout the world. He was the Clutching Hand in "The Exploits of Elaine," and the Iron Claw in the serial of the same name. Miss Pretty played the lead with Douglas Fairbanks in his big picture, "In Again—Out Again," and is well known for other screen successes as well as for her able work on the legitimate stage. Mr. Hamilton was an actor of note before he made his screen appearance in Eleanor Glynn's "Three Weeks."

SHOWN IN HERO LAND

Through the courtesy of M. H. Hoffman, general manager of the Hoffman Foursquare Pictures, Mrs. Henry B. Harris gave a showing of "The Sin Woman," with Irene Fenwick as star, and of "Her Fighting Chance," by James Oliver Curwood, with Jane Grey as star, at her motion picture theater in Hero Land, which opened Saturday evening, Nov. 24, at the Grand Central Palace. Both Miss Fenwick and Miss Grey appeared in person.

NILES WELCH

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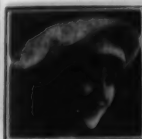
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VITAGRAPH

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HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT---COMEDIES

CHRISTMAS CHEER

As the Holiday season approaches and we plan for Christmas Day and week, it is a poor mortal indeed who does not catch the spirit of the time, good will and kindness to all. There are those who don't feel the pulse of Christmas time, but we hurry by such or if they are noticed it is with pity.

CHRISTMAS PUBLICITY

To the Profession, Christmas means a busy day with two performances and a Christmas dinner or supper sandwiched in between. What an opportunity it is to send your message of good cheer broadcast to your friends in San Francisco, Seattle or Los Angeles. Another function accomplished is to remind those with whom you do business that you are active, well and prosperous and are sending out your Christmas greeting wherever they may be.

CHRISTMAS MIRROR

The issue of Dec. 22nd will be the Christmas Number and now is the time to decide what publicity you will take in that holiday issue. Display advertising, card or portrait.

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1493 Broadway New York City

ELEVEN NEW AMUSEMENT FIRMS

Marbury Producing Company, Film Laundry Corporation, Lombardi, Ltd., Among Concerns—International Dissolved

ALBANY (Special).—Secretary of State Francis M. Hugo granted charters the past week to eleven new corporations formed to engage in the theatrical and motion picture business. The total capitalization of the concerns amount to \$346,000 and most of the companies are located in New York city.

Certificates of dissolution have been filed by the International Film Service Company and The Terriss Feature Film Company.

The new companies are as follows: Ouida Bergere, Inc., New York city. To provide for the production of plays, musical productions and motion pictures. Capital, \$75,000. Directors: Walter J. Graham, John H. Luddy, and F. C. Barrett, 233 Broadway, New York city.

Marbury Producing Company, New York city. Theatrical and motion picture proprietors and managers, to produce and present the dramatic production known as "Girl O'Mine" or "Penny Free." Capital, \$20,000. Directors: Elizabeth Marbury, Philip Bartholomae, and Jet Hable, 39 West Fifty-fifth Street, New York city.

Film Laundry Corporation, Yonkers, N. Y. To manufacture, repair, wash and renovate motion picture films, also to operate motion picture and vaudeville theaters. Capital, \$150,000. Directors: Gustave E. Goodes, Henry H. Gibson, and Charles L. Robinson, 110 West Forty-eighth Street, New York city.

Supreme Pictures, Inc., New York city. A general motion picture business. Capital, \$30,000. Directors: George H. Wiley, Pearl M. Clark, and R. L. Giffin, 110 West Thirty-ninth Street, New York city.

Sir Johnstone Forbes-Robertson Passing

of the Third Floor Back Picture Corporation, New York city. To provide for the production of a certain photoplay. Capital, \$1,000. Directors: Herbert Brenon, Alexander Dreyfuss, and Benjamin P. DeWitt, 37 Wall Street, New York city.

Udylke Building Company, New York city. Construction business and theater proprietors and managers. Capital, \$30,000. Directors: Frederick Marshall, Nelson Bratt Haynor, and Charles W. Featherolf, 175 Sterling Avenue, Yonkers, N. Y.

Lombardi, Limited, New York city. Theatrical and motion pictures. Capital, \$5,000. Directors: Oliver Morosco, Franklyn Underwood, and Oscar Regos, 217 West Forty-fifth Street, New York city.

Adena Amusement Company, New York city. Theatrical and motion picture managers and proprietors. Capital, \$25,000. Directors: Solomon Goodman, Gilbert C. Barry, and C. Harvey Burke, 1476 Broadway, New York city.

Temple Theater of Binghamton, Inc., Binghamton, N. Y. To operate motion picture theaters. Capital, \$5,000. Directors: Aaron W. Newman, Lee M. Cafferty, and Frank B. Newell, 45 Front Street, Binghamton, N. Y.

Packard Productions, Limited, New York city. Motion picture business in its various branches. Capital, \$2,000. Directors: Jay Packard, Paul Schmidt, and Emil G. Grau, 1493 Broadway, New York city.

Monster Relief Bazaar, Inc., New York city. Proprietors and managers of theaters and motion picture houses. Capital, \$3,000. Directors: F. L. Ferguson, Harry Witt, and F. K. Ricksecker, 1476 Broadway, New York city.

GEORGE W. HERRICK.

TO REOPEN BUSINESS CLASSES

The Stage Women's War Relief will reopen their business classes immediately it is reported. Classes of filing will be started. Stenography classes will continue under the direction of Miss G. Alberga. Through the courtesy of Messrs. Percy and Jesse Strauss, Superintendent Donaldson, of the Macey and Company Training School, has donated the services of Miss G. E. Peeney, one of the leading teachers, who will conduct a class in salesmanship. Information regarding these free classes can be obtained at the Stage Women's War Relief Workrooms, 366 Fifth Avenue.

H. C. BARNABEE IN HOSPITAL

BOSTON (Special).—Henry C. Barnabee, veteran comic opera singer, is still confined to his bed at the Emerson Hospital, where he has been for nine weeks. Mr. Barnabee, who makes his home with his niece, Mrs. Henry Brewer, in Rossmore Avenue, Jamaica Plain, tripped on the floor and fractured his hip. He has now improved sufficiently to take a few steps. Mr. Barnabee met with a somewhat similar accident less than two years ago when the other leg was injured. Mr. Barnabee will be 84 years old on Nov. 14.

"PETER IBBETSON" IN BRONX

"Peter Ibbetson," a strong stage version of George du Maurier's novel was witnessed by large and thoroughly appreciative audiences, week of Nov. 19, at the Bronx Opera House. John and Lionel Barrymore and Constance Collier head the cast of exceptional ability with flawless characterizations. The splendid acting, artistic staging and well keyed lighting effects were received with every demonstration of hearty enjoyment. IDA C. MALCOMSON.

GILBERT TO RECITE

Raymond Gilbert will give an author's recital at Mehlin Hall, 4 East Forty-third Street, at 8:35 P. M., Dec. 3, under the auspices of Mary Chapin, of the Baltimore. Invitation cards may be obtained by applying to Mrs. Chapin, room 641, Baltimore. Mr. Gilbert will read his own plays and explain his ideals for a community theater.

"BROKEN THREADS" TO CLOSE

"Broken Threads" will close at the Fulton Theater on Saturday night. The play will begin an engagement at the Montauk, Brooklyn, the following Monday, to be followed with bookings in other nearby theaters.

SO SAY THEY ALL

W. F. Gee, who has represented the Dramatic Mirror in Fall River, Mass., for many years, renewing his subscription for 1918, writes, "It is a great pleasure to be connected with the Mirror and I am only too glad to renew from year to year."

BURT ARRANGES TOURS

Charles A. Burt is arranging the tours for "Hitchcock" and Goetz' attractions, "Hitchy-Koo," the new revue, "Words and Music," and a new musical comedy by Henry Blossom and R. Ray Goetz.

"THE 13TH CHAIR" IN LONDON

Bayard Veiller's mystery melodrama, "The 13th Chair," was recently produced at the Duke of York's Theater, London, by Albert de Courville. Mrs. Patrick Campbell plays the leading role.

"BEN HUR" IN THE SOUTH

"Ben Hur," now in its nineteenth season, is at present making a successful tour of the South after an absence of three years from that territory. At Birmingham, Ala., the other day, it is reported the matinee and night receipts amounted to more than \$3,000.

PLAYERS ENGAGED

Sam Blair has engaged Eileen Poe for the leading feminine role in a second company of "Mary's Ankle," which opened in New Jersey this week. After its Jersey engagement it plays the Southern territory.

Arthur Hammerstein has engaged George Anderson for the role of Jimmie Fitzpatrick in "De Luxe Annie," succeeding Vincent Serrano. Mr. Anderson will accompany Jane Grey on tour when the comedy leaves the Cort Theater, on Dec. 2.

David Marshall is appearing in the support of William Hodge, who, after a six weeks' Western tour, began an indefinite engagement at the Majestic, Boston, in "A Cure for Curables," Nov. 19.

Heleen Lowell has been engaged for one of the leading parts in "The Grass Widow." Noel Haddon has rejoined the Washington Square Players and is appearing in two of the playlets now at the Comedy.

Arthur Lewis has been engaged for an important role in Ethel Barrymore's production of "The Lady of the Camelias." Antoinette Walker, who originated the part of Nancy Carey in "Mother Carey's Chickens," has been re-engaged by John Cort and is being featured in the role on tour.

Richard A. Friedlander, noted cellist and conductor of the Symphony Orchestra in Cleveland, has been engaged by William B. Friedlander, Inc., as musical director to tour with "The Naughty Princess" which will play the principal Keith theaters this season.

DEATHS

CROWELL.—Captain Amos Crowell, a retired sea captain and a pioneer in the asbestos business, died at his home in Greenpoint, L. I., on Nov. 8, from apoplexy. Captain Crowell went into the making of asbestos with the H. W. Johns Company in Brooklyn and supervised the making and hanging of the first asbestos fireproof theater curtain in this country. He also designed and made the curtain for the New York Hippodrome. He was 77 years old.

HARRISON.—Mrs. Sarah J. Harrison, seventy-seven years old, of 77 Irving Place, died Nov. 16 from a complication of diseases. She was the mother of Herbert Harrison, stage director for Henry Miller, and of Colonel Walter Harrison, of the Canadian Army, who is now in France. Mrs. Harrison was born in Canada and spent the greater part of her life there.

HULFISH.—Edwin F. Hulfish, well known as an actor more than a generation ago, died at his home, 5115 Funston Street, Philadelphia, Nov. 18, after an illness of ten days from pneumonia. He was seventy-six years old. Mr. Hulfish helped to form the Wheatley Dramatic Association, which gave amateur performances. He became a professional in the early seventies. His last appearance on the professional stage was in 1900 with Al Wilson's company in "The Watch on the Rhine."

WESLEY.—Louis Wesley, theatrical agent, for twenty years head of the Wesley Company, vaudeville agents, with offices in the Putnam Building, died Nov. 18. He was 53 years old.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

G. WHITE, Memphis, Tenn.—Paul Gilmore is arranging to produce his plays at the various cantonments.

H. K., Bronx, N. Y.—The Broadhurst Theater opened Sept. 27, 1917. The Plymouth, Oct. 19, 1917. (2) Yes. It is the same party.

L. W. MOTT, N. D.—We do not know just when Ethel Barrymore will begin her engagement at the Empire. (2) You might be able to get the information about photoplays, from Metro Pictures Corporation, 1476 Broadway, New York City.

ACCIDENT ON STAGE

As the result of a defective platform which collapsed during the opening of "Losing Eloise" at the Harris, Nov. 17, five persons were thrown twelve feet down to the stage, painfully injuring one and severely bruising the other four. The performance was delayed about half an hour.

Lillian Washburn, a maid employed by Lucille Watson, of the cast, received the severest injury. She was sent to Bellevue Hospital with injuries to her spine. At the hospital it was said she was not dangerously hurt, but had suffered contusions. The four men who fell were Joseph Rice, Charles Stewart, Robert Brooks, stage hands, and John Goodman, assistant electrician.

THE MIRROR BOOK SHELF

INSPIRATION AND IDEALS—THOUGHTS FOR EVERY DAY, by Greenville Kleiser. Funk and Wagnalls Company, New York, London. People who have the habit of starting every day with a good resolution, who like to see a signpost at every crossing, will be interested in this little book which is arranged and bound in an attractive way. There is sentiment, advice, and little inspirations from cover to cover. It makes a dainty gift.

AMATEUR AND EDUCATIONAL DRAMATICS, by Evelyn Hilliard, Theodora McCormick, and Kate Olesby. The Macmillan Company, New York. Here one has the benefits of three minds on subjects which entertain and instruct. If one is ambitious to write a play, some valuable ideas, formulas and other information on the subject are clearly presented. There are numerous illustrations, scenes from well known plays, and types for stage settings. Typographically, the book is a gem—a handy volume.

MORE SHORT PLAYS, by Mary Macmillan, Stewart and Kidd Company, Cincinnati. The plays in this volume are, "The Dress Rehearsal of Hamlet," "In Mendocino," "His Second Girl," "At the Church," "The Pioneers," "The Dryad," and "Honey." Although the plays have been acted, they are such as read well, provided one has no opportunity of seeing them on the stage. Most of the plays in this volume contain the spirit of humor, something of subtlety and something of fantasy.

"Pictorial Photography, Its Principles and Practice," by Paul L. Armstrong. (J. B. Lippincott Company, Philadelphia and London). In the time in which we are living those who are not interested in photography with all of its ramifications constitute the minority. When one travels, even for a week end, the camera is as important as the handbag or the suitcase. Nevertheless, there are many who use the camera who do not know all of its possibilities. The book by Mr. Armstrong is not confined to the camera, solely, but to everything connected with photography. It is readable and full of drawings, diagrams and photographs printed on different media. There are 302 pages and a most valuable index of every phase of the subject treated of. Valuable chapters on instruments and processes constitute a considerable part of the volume. It is the sort of book which will interest the great majority, and the data is up to the very moment. A hasty examination of this book convinces the reader that it fills a want in its line. It is perfect in typography and attractively arranged and bound.

The Bach Choir of Bethlehem, Pa. (J. Fred Wille, conductor), will come to New York in January as the feature of a Philharmonic concert.

STEIN'S
FOR THE STAGE • FOR THE BOUDOIR
MAKE-UP

NEWS OF STOCK PLAYS AND PLAYERS



THE ED WILLIAMS STOCK COMPANY PLAYING AN INDEFINITE ENGAGEMENT AT THE SIPE THEATER, KOKOMO, IND.
Left to right (seated): Tiny Leone, leads; Miss Marion, Baby Irene, Master George Black.
Second row (standing): Ed Williams, owner and manager; Mr. Lopez, Mr. Goodhand, Miss Corwin, Mr. Dozier, Miss Lewis, Mr. McDonough, Miss Shaler, Miss Burton, Mr. Barnett, Miss Cain, Mr. Holmes, Mr. W. B. Helmick, local manager, and Mr. Flynn.

SUGAR AND ROSES FOR ACTRESS

LYNN, MASS. (Special).—The Players, Edmund V. Phelan, manager, Jack Bennett, director, week Nov. 19, Theodore Kremer's "The Voice of Nature"; business nearly normal despite war tax and Lynn's contribution of nearly \$100,000 to Red Triangle Y. M. C. A. War Fund in seven-day drive. Arthur Vinton and Alice Bentley, leads. Vinton gives consistent portrayal of Vladimir Tolstol, strong in intense dramatic situations. Miss Bentley wins warm approval as the Duchess's daughter. Sadie Gailoupe as the Duchess Alexis proves herself an exceptionally strong emotional actress. Miss Gailoupe essays vampire parts, heavy emotional roles and clever character interpretations with equal success. Edith Cooper as a Russian peasant girl is charming; also aids Eddie Phelan with the minger comedy features. Walter Grey as Count Andre Moleska, a Nihilist leader, is an accomplished villain. John Taylor as the Duke Alexis looks and acts the pre-revolutionary Russian aristocrat. Jessie Greenough as Madame Kramolin, a nurse, is convincing in the dramatic intervals. Ernest Stone plays the part of the Minister of Police, and Jack Bennett, as Gregory Boraki, a Russian Nihilist, hits the mark. Members of a Lynn Girls' Club on a recent evening presented Miss Bentley, who is a great Lynn favorite, with a huge bouquet of roses and chrysanthemums, to which was attached a package containing two pounds of sugar. It was a most welcome gift considering the fact that Lynn has been a center of the sugar famine in the East. Week Nov. 20, Alice Bentley in the role of Sally Chiffon in "The Daughter of Mother Machree." AUBREY GOODALL.

"UNDER TWO FLAGS" AT ELMIRA

ELMIRA, N. Y. (Special).—The most massive production of the present stock season at the Mozart Theater was that of "Under Two Flags," by Mae Desmond and her company. Nov. 19-24, large business. Director A. Gordon Reid provided a performance technically correct, and every detail was carried out to perfection. Mae Desmond did remarkable work as Cigarette. She was saucy to a bewitching degree and, in her charming moods, offered a wide range of versatility. Frank Fielder was also seen at his best as the Hon. Bertie Cecil. He gave a keen conception of a role most important. John J. Farrell made a clever Sir George Langworthy and Harry La Cour a splendid Berkeley Cecil. Sumner Nichols did well as Lord Royallieu and James Dillon helped materially as Col. Chateaufort. The production marked the first appearance of Hazel Dean, a new member of the company, who pleased greatly as Lady Guinevere. Olga Gray, A. Girdon Reid, Millie Freeman, Dudley Clements, Anna Callahan and Louis Levitch assisted in smaller parts. "Sky Farm," Nov. 26-Dec. 1. J. MAXWELL BEERS.

HATHAWAY'S "NEW HENRIETTA"

BROCKTON, MASS. (Special).—The New Henrietta afforded the Hathaway Players an opportunity to display good work, week of Nov. 19, and they fulfilled their mission. William Macauley as Nicholas Van Alstine, gave a masterly portrayal; Charles C. Wilcox as Bartle was as lamb-like as the author could wish; Bob McClung did good work in the disagreeable role of Mark Turner. Mildred Florence was very pleasing and natural as Agnes; Jane Stuart as Mrs. Cornelia Opdyke provided a good comedy portrayal. William H. Dimock, Walter Beal, Clarence Chase, John Loraine, Marion Chester and Ora Carmel Burke assisted in making the comedy a success. The play was under the direction of William H. Dimock. "Back Home," week of Nov. 26. W. S. PRATT.

BURKE'S NORTHAMPTON WORK

NORTHAMPTON, MASS. (Special).—Academy (Melville Burke, Director).—Week of Nov. 19, the Northampton Players gave "Mrs. Bumpstead-Leigh," with Leah Winslow (playing a week's special engagement here) in the title role and L'Estrange Millman and Corbett Morris playing Anthony and Geoffrey Rawson. Aline McDermott is taking a two weeks' vacation owing to need of rest. Miss Winslow was leading woman here during most of the season 1912-13, and received a warm welcome upon her return. Ray Brown is playing a two weeks' engagement in place of Jack Armory, who is ill and obliged to go to the Dickens Hospital for an operation. Harry Hollingsworth will join the company as leading man, opening in "Hit-the-Trail Holiday" week Dec. 3. Mrs. McDermott returns in the same bill. The distinction of Melville Burke's productions here is attracting outside recognition. The leading Springfield papers gave special Sunday articles on his production of "A Woman of No Importance" and are emphatic in telling the Springfield public what they have to gain by following the theater movement here, which is providing some of the most worthwhile dramatic offerings at this end of the State, although this city cannot compete with some of its neighbors in population. Mr. Burke is specially commended for the selections of plays on the basis of real drama, the quality of his direction and the competency and intelligence of the company he has gathered to present them. Teddy Le Duc is here for a special comedy line in "Quincy Adams Sawyer." Thanksgiving week. A visiting company in "Good Gracious Annabelle" did good business here Nov. 22. MARY BREWSTER.

"GIRLS" IN BROOKLYN STOCK

BROOKLYN, N. Y. (Special).—"Girls," the Clyde Fitch comedy, was the offering week Nov. 19 at the Fifth Avenue Theater Stock Company. The large audiences were kept in continuous laughter. In the role of the young lawyer, W. O. McWaters did excellently, while Miss Melvin's interpretation of the part of Pamela Gordon could not have been improved upon. Others who contributed to the success of the performance were: Edmund Abbey, Emily Lascelles, Edward Davis, William Davidge, Aubrey Bosworth, Edna Preston, Eleanor Bennett and William Short.

Grand Opera House

"The Girl and the Detective" provided thrills for large audiences at the Grand Opera House week Nov. 19. Cecil Spooner, in the role of Little Tyke, won hearty applause. The play was exceptionally well acted by the entire company, which included Rowden Hall, J. Clayton Earle, Clyde Armstrong, Tom J. Tempest, Norman Houston, Frederic Clayton, Frank Baron, James R. Garey, Theodore Hoffman, Helen Tilden, Charlotte Wade Daniel and Helen Melrose. JOSEPH R. GARLAND.

"ARMS AND THE GIRL" AT LOWELL

LOWELL, MASS. (Special).—The week of Nov. 19, the Emerson Players presented "Arms and the Girl." Francesca Rotoli scored a big hit as Ruth Sherwood, while Douglas Dumbrell as Wilfred Ferrers is seen in his best character since joining the Emerson Players. Claude Kimball, Arthur De Lord, Jerome Kennedy, Kenneth Fleming, Vida Croly Sidney, Laurette Brown Hall, Gladys McLeod and other members of the company were good. The play was staged splendidly by Director Carroll Daly. Week Nov. 26, "The Dairy Farm." L. E. BOLDAC.

KEITH PLAYERS COME BACK

UNION HILL, N. J. (Special).—By popular request the talented E. F. Keith Players will once again return to their former home at the Hudson Theater, and will remain for the balance of the season. Manager William Wood has decided to open the stock season with a most elaborate production of Edward C. Carpenter's delightful play, "The Cinderella Man," which has enjoyed a long run in New York City. The productions will be staged and produced by Edwin H. Curtis, one of the most capable stage directors in America. Mr. Curtis was engaged by Mr. Wood to succeed W. C. Masson, who is at present "on the road" with The Man Who Came Back company. Mr. William Davidge will act as assistant to Mr. Curtis. For the opening bill Betty Brown will play the leading feminine role. Dorothy Shoemaker who has been engaged for the season joined the company week of Nov. 26 in "Common Clay," a part that she has successfully played many times in stock and production. By popular demand, Jack Rosebough returns for the third season as leading man. Many other prominent Keith Players will also return, including Steward Wilson, Jessie Pringle and Joseph Lawrence. William Goldhardt, treasurer, reports that the subscription sale of seats for the return of the popular Keith Players is the largest in the history of the theater. C. A. BITTIGHOFER.

"GIRL FROM OUT YONDER"

SOMERVILLE, MASS. (Special).—(Clyde E. McArdle, Mgr.).—"The Girl From Out Yonder," a play of exceptional merit, is the offering by the Somerville Theater Players, and in it they scored one of the biggest hits of the season. The play itself has heart interest, is not stinted in its comedy moments and of the type that appeals to everyone. It was capably staged by Arthur Ritchie, the director, some of the scenes being marvels of stagecraft. Adelyn Bushnell in the title role does skillful work and displays a wide scope of dramatic ability. Arthur Howard as Elmer gave a clean-cut, minute portrayal of the part, and John M. Kline as the old captain was seen in a sympathetic and masterly portrayal that compares favorably with any characterization ever seen here. John Dugan and Grace Fox took care of the lighter moments and supplied comedy that was infectious. Rose Gordon, Brandon Evans, John Gordon, Elbert Benson and May B. Hurst all contributed in no small measure to the success that will no doubt pack the theater at each succeeding performance. Thanksgiving offering, "Our New Minister." STEADY.

BRANDEIS ROAD ATTRACTIONS

OMAHA, NEB. (Special).—The week of Nov. 11, the Brandeis presented two well-known road attractions. For the first four days of the week, "Turn to the Right" was given with the original cast. Oliver Morosco presented Charlotte Greenwood in "So Long Letty," Nov. 15-17. Full houses for both attractions. Mitzel Hajes in "Pom Pom," Nov. 23-24. Frederick V. Bowers in "His Bridal Night," Nov. 29-Dec. 1.

For the five days, starting Sunday, Nov. 23, the Brandeis Players, just back from Holdrege, reappeared at the Brandeis Theater in George Broadhurst's "Bought and Paid For." Matinee Sunday and Wednesday. This play affords a great opportunity to Dorothy Shoemaker, in the role of Virginia, and Harry Minton in the role of Robert Stafford. Sidney Riggs, who plays the part of James Gilley, is well able to give a wonderful portrayal of the unsophisticated shipping clerk. FRAN.

AN ADVOCATE OF STOCK

The drama in Europe is close to the people, and by the repertory system the drama could be brought close to the American people. What is needed here is a return to the stock companies that preceded the system of sending companies touring in a single play. Now, when Barrie, Shaw or Galsworthy writes a great play it is put on in New York with the hope that it will run a year. No other city may see that play until it is sent on tour.—Prof. William Lyon Phelps, of Yale, in an address at Carnegie Hall, New York.

PARCEL POST OVER FOOTLIGHTS

JAMESTOWN, N. Y. (Special).—Samuels Opera House: In "The Princess of Patches," Pauline MacLean and her company scored another success, week of Nov. 18, their 17th week at the Samuels. Careful consideration of every detail, artistic scenery and conscientious, sincere dramatic work gained for the play its well deserved success. Pauline MacLean was very charming and winsome as the little Princess of Patches; Ed. Clarke Lillie as Jack Merry made a fine, clean cut, young northern lover; Geo. Ormsbee handled the difficult role of Judas in a highly capable manner; Lucy Neil as Phoebe and as Liza Biggs did fine character work; Ernest G. Kast as Waggles was immense; James K. Dunselth as Col. Silverthorn was a dignified, blue blooded Southerner, both in appearance and manner. Ronald Rosebrough as Lee Silverthorn and Esther Welby as Juliet Silverthorn were good; Jane Lewis as May Marston, Robert McKinley as Neb, W. W. Richards as Paisley were very satisfactory. Mr. McKinley outdid himself in the way of stage settings, making several unusually elaborate and beautiful sets. Thanksgiving week, "Shore Acres," "Seven Keys to Baldpate," Dec. 2.

Every Monday night the company will conduct a "Parcels Post Service." Packages deposited in a box in the lobby will be delivered across the footlights to those to whom addressed. As each package must be opened before the audience the affair will undoubtedly cause much amusement. A. L. LASOPORD.

STRAND PLAYERS, HOBOKEN

HOBOKEN, N. J. (Special).—For the second week of their engagement at the cozy Strand Theater, popular manager Wilton C. Vassar presented The Strand Players in a most elaborate revival of Eugene Walter's "Paid in Full," week of Nov. 19, to a large and very appreciative audience. Howard Chase, the talented and versatile leading man of the company has made a most favorable impression upon the patrons, and during his short stay has won the reputation as being the most talented and popular leading man who has ever appeared at this theater which has been the home of many stock companies during the past eight years. Gladys Malvourn as the wife displayed versatility in the exacting role and made a most decided hit with an excellent portrayal. Splendid support was given by Jeanette Fischer, Ivan Christy, Frederick Arthur, George Timmons and Mary Mannors. The production was staged under the master direction of Mr. Ivan Christy, who deserves unlimited praise for the ideal performances given by the new company. Week of Nov. 26, "Which One Shall I Marry?" to be followed by plays voted and decided by the audience. Manager W. C. Vassar's novel plan of having the public decide just what plays they want is meeting with great success and capacity business greets the players at all performances. CHARLES A. BITTIGHOFER.

"A WOMAN'S WAY" IN PATERSON

PATERSON, N. J. (Special).—Grace George's old starring vehicle, "A Woman's Way," proved an attractive bill, as well as a suitable one for the Empire Players, Nov. 19-24. Frances McGrath played the leading part with a charm that captivated her audiences and her rendering of the part would compare very favorably with her worthy predecessor. The balance of the company was up to their usual standard. Director Percy Meiden's good judgment was in evidence, as usual, both in the selection of the cast and the mounting of the play. Victor Fletcher has been appointed his assistant and will manage the stage. Rex Beach's masterpiece, "The Barrier," Nov. 26-Dec. 1. J. C. BUSH.

"THE OTHER WIFE" IN J. C. N. J.

JERSEY CITY, N. J. (Special).—"The Other Wife," a really clever play, was put on by the Academy Stock company, at the Academy of Music, Nov. 19-24, to very good patronage, and gave the best of satisfaction. William Blake as the husband was fine, as he is in all parts he assumes; Mary Louise Malley as the wife was at her best; James Marr as the politician had a part made for him; Bessie Sheldon in a light comedy role was excellent, as were also Stuart Beebe, Frances Carroll, Carolyn Friend, Mabelle Griffith, Warren Hoffman, Ad McMillan, "Quincy Adams Sawyer," Nov. 24-Dec. 1. WALTER C. SMITH.



ELISE BARTLETT

Ingenue of the Poll Stock Company, Bridgeport, Conn.

"A FOOL THERE WAS"

LAWRENCE, MASS. (Special).—Crowded houses continued to greet the Emerson Players (Bernard Steele, managing director) during the thirteenth week of their season at the Colonial, Nov. 19-24, when they presented Robert Hilliard's success "A Fool There Was," by Porter Emerson Browne, suggested by Rudyard Kipling's poem, "The Vampire."

"A fool there was and he made his prayer, To a rag and a bone and a hawk of hair," was very successful.

Maud Blair played the part of the vampire woman, and gave an intensely dramatic and realistic portrayal of a "home-wrecker." So will did she hold her audience, that at the close of each performance, where she triumphantly gloats over the destruction of her degenerate victim, the audience sat as if spellbound, not realizing for a moment that the play had ended. Ethel Downey, who played the child with Robert Hilliard, was brought on from New York for the week. The rest of the cast included Franklin Munnell, Leo Kennedy, Dorothy Dickinson, Joseph Crehan, Richard Barry, Georgeette Marcelle, Lawrence Brooke, Thomas Whyte and Joseph Guthrie. Each was well cast and gave a very satisfactory and creditable performance.

Director Steele spent part of last week in New York, in the interest of the forthcoming production of Eleanor Gates's play, "Apron Strings," and also to look over prospective plays for future production. Week 26, "David Harum."

W. A. O'REILLY.

"SILENT WITNESS" IN SALEM

SALEM, MASS. (Special).—"The Silent Witness," in which Manager Katzes presented the Empire Players week Nov. 19, was one of the most interesting plays of the season. The company was under the direction of Raymond Capp. As Richard Morgan, Julian Noa had a role to which he was splendidly suited. He brought to it a depth of understanding and a cleanness of execution that make it one of the best of the many fine things he has done. Jane Salisbury made the part of Helen Hastings one to be remembered. Joseph Thayer has never done a better bit of work than his portrayal of Rigby, the kindly old gardener. Elmer Thompson did splendid work as Bud Morgan, and Priscilla Knowles as Sara Blakely had a part which she well knows how to fill most capably. David Baker was especially good as John Pelham, although the role was an unsympathetic one. Loretta King as his sister was good. Florence Hill made a most attractive Janet Rigby, filling the part capably. Thanksgiving week, "Sweet Clover." E. T. Hickey, box office treasurer last season and for a part of this, has left the Empire and gone on the road as manager of a musical show.

DOROTHY BENNETT.

HYPERIONS IN NEW HAVEN

NEW HAVEN, CONN. (Special).—"The Hyperion Players in 'The Eternal Magdalene' played Nov. 19, to very much pleased and crowded houses. First honors are an even break between Jane Morgan and Frank Thomas. Miss Morgan gave the Julia Arthur role a splendid interpretation and Mr. Thomas gave a well-rendered Elijah. Faith Avery as the daughter displayed exquisite emotion. Louise Farnum wore beautiful clothes and did a clever bit as Blanche. Her one scene was a triumph. Russell Fillmore as the son did extremely well as usual. Mr. Fillmore's work is a great asset to the company. Alfred Swenson as Bellamy, Arthur Griffin as Rev. Smollet, Lorie Palmer as Mrs. Bradshaw and Harry Andrews as Judge Bascomb deserve special mention for good work. Jerry Broderick and Eugene La Rue completed the cast. The play was very well staged. "The Dairy Farm," 26. HELLER MARY.

"THE SHEPHERD OF THE HILLS"

HAVERTHILL, MASS. (Special).—"The offering for the week, Nov. 19, 'The Shepherd of the Hills,' with William Freeman, in the title role. As Daniel Hewitt, he gave an excellent portrayal of the character. Mabel Colcord, cast for the part of Mrs. Grant Matthews, was absent, owing to an accident. The part was played by Clara Rose Hunter, and in spite of the short time in preparing herself, she was letter perfect, playing the role in a most lovable manner. Betty Ross Clark, as Miss Sammy Lane, was charming. Walter Gilbert, as Grant Matthews, Jr., was fine and full of vigor. Walter Scott's Weeks, as Grant Matthews, Sr., was excellent. Gertrude Walters, as Pete, was a revelation and deserves especial credit for her excellent work. James Hayden, as Ollie Stewart, Ben Hatfield, as Wash Gibbs, Harry Leland as Preaching Bill, and Clifford Boyer, as Hank Briggs, gave good support. Week 19-24, "Which One Shall I Marry?" is the offering. Betty Ross Clark plays The Young Girl, and showed an angle of her capabilities yet unknown to her patrons here. Walter Weeks as the Rich Man was perfect. Mr. Freeman as the Book Agent was all that was expected of him which is perfection. Walter Gilbert as the Poor Man won the hearts of all, and decided without question "Which One Shall I Marry?" Gertrude Walters, as the other Young Girl was fine. The scenery by Charles Squires was beautiful. The staging was under the personal direction of Harry Leland.

C. T. ISBERTELL.

"THE 3rd DEGREE" IN OKLAHOMA

OKLAHOMA CITY (Special).—"Palace Theater, E. C. Mills, manager: This playhouse is still playing Stock to good business. Cyril Raymond, manager of the Palace Players announced some three or four weeks ago a change in the female lead, due to sickness in the family of Virginia Perry. Fortunately Mr. Raymond was able to secure the services of Alice Fleming, very well known in Stock and Miss Fleming's position theatrically in Oklahoma City is already assured, as she instantaneously, by her efficient work, has established the success of the company for this season. She made her first appearance in "Believe Me Xantippe," which was followed by "Broadway and Buttermilk" and this week, Nov. 19, is taking the leading role in "The Third Degree." In the balance of the cast there have been no changes made since their opening here. Rodney Ranous deserves special consideration for his commendable work, as also does Nolan Leary. FRANK S. GOLDSTANDT.

"MADAME X" IN SEATTLE

SEATTLE, WASH. (Special).—"The Wilkes Players at their theater gave an excellent presentation of 'Madame X' Nov. 11-17, which drew good business. Grace Huff was seen at her best in the title-role, which was delineated with skill and fidelity. Ivan Miller was clever in his interpretation of the role of Raymond Floriot. Henry Hall, George Baud and George Barnes were faithful in their portrayals. In the cast were Fanchon Everhart, Ruth Benick, Jane Darwell, John Nickerson, Norman Feustler, George Cleveland and others, who made the most of their respective roles. Fanchon Everhart, on her return after several weeks' absence, was given a very cordial reception. "It Pays to Advertise," 18-24. BENJAMIN F. MEISSERVET.

FLASHES FROM STOCK STAGES

Payton's Stock Success

The Joseph W. Payton stock company, which opened in Pottsville, Pa., in August, has been going right ahead ever since. The company last week played Fitchburg, Mass., and went to Greenfield, Mass. Week Nov. 26-Dec. 2, the company goes to Camp Devens, at Ayer, Mass., to play for the soldiers. Mr. Payton, the sponsor for this attraction, will be remembered as the manager of the stock companies which bore the Payton name in Hoboken, Newark and Brooklyn. The cast has remained almost the same since the founding of the company, three years ago. Richie Clark Russell is the leading lady and Edward Darney the leading man, while John T. Macauley, who will be remembered by many as the former manager of Thomas E. Shea, is handling the managerial duties in a capable manner.

"The Penalty of Sin," which played over the International circuit last season, was the selection of Edward Rowland for the first week in December at the Crown Theater, Chicago, Ill.

"Mile-A-Minute Kendall," by Owen Davis and called the laugh-a-minute play, was used week ending Nov. 17 at the Auditorium Theater, Lynn, Mass., and Colonial Theater, Lawrence, Mass. Business good in both towns.

Some of the latest releases for stock through Sanger and Jordan are: "The Lassoo," "The Winning of Barbara Worth," "Branded," "Moonlight Mary," "The Hawk," "Go to It," "The Penalty of Sin," "His Majesty Bunker Bean," "Nobody Home," "Bosom Friends," "The Unchastened Woman," etc., etc.

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PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—"Keith's presentation of a bill, Nov. 19-24, which contained particular features exceeding in their varied lines and others partaking of the regulation vaudeville stock. Al. Lydell and Bob Higgins in a comedy sketch, "A Friend of Father's," the Three Jahns, equilibrists, and a comedy, "Their Creeds," by Emmet De Voe and Maude Durand. Realizing that good pictures with good music form almost pleasing combination, Manager Dow of the Modern Theater, announces the engagement of the Modern Symphony Orchestra to furnish a high-class musical program at each performance. Mr. Dow feels certain that he will receive the hearty support of all.

Empire, Nov. 19-24: Mildred Manning and Marc McDermott in "Mary Jane's Pa," also Virginia Pearson in "All for a Husband."

Providence Opera House: "Six Months' Option," tried out in Providence, is a sure success. The first anniversary of the opening of Fay's Theater under the management of Edward M. Fay was inaugurated Nov. 19, with capacity audiences witnessing a program of vaudeville and feature photoplays. Maude Killins and Frank Manning in a comedy skit, "A Little of Everything," Marcel Delancourt, Edward B. Latimer, Margaret Lee, Hazel Webb, and Edward Brady in a very timely and patriotic act, entitled "Between Love and Duty."

Emery's Majestic: Beatrice Morrill and her company of six in an artistic melange of vocal and instrumental melodies. "The Millionaire's Son and the Shop Girl," with George V. Hill and Nellie Reid in the stellar roles made a big hit. The cast includes Edna Marshall, Thomas Gregory, James Phillips, S. P. Luster, Max Mohr, H. L. Fertie, and Lillian Norina. ELMER C. SMITH.

A PAIR OF TRY-OUTS

"Flo-Flo" at Syracuse, N. Y.—"Blind Youth" at Wilmington, Del.

SYRACUSE, N. Y. (Special).—"John Cort presented a new musical comedy, 'Flo-Flo,' at the Welting Opera House, Nov. 21. The book is by Fred de Gresac and music by Silvio Hein. The story proved interesting and amusing, while the twenty numbers of the score disclosed several tunes that give promise of becoming quite popular.

Among the principals in the cast are James B. Carson, Lola Wentworth, Oscar Pigman, Dolly Castles, George Renavent, Louise Beaudet, Thomas Handers, Arthur Hillis and others. The play is scheduled for New York presentation at the Cort Theater about the Christmas holidays.

WILMINGTON, DEL. (Special).—"Blind Youth," with Lou Tellegen, was given its tryout at the Playhouse here, Nov. 22. The play is written by Tellegen in collaboration with Willard Mack. It will open in New York, at the Republic, Dec. 2.

EAU CLAIRE

EAU CLAIRE, WIS. (Special).—"Grand Opera House (R. J. Bostwick, Mgr.): 'So Long Letty,' Nov. 4, played to capacity house and gave excellent satisfaction. 'Pi Pi,' Nov. 9, 10, (local), filled three houses. 'The Tides Wave,' Nov. 16, very good business and good show. 'Very Good Eddie,' Nov. 23, full house. W. J. Bagley.

